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OCTOBER 1, 1945

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The Might Of Music

MUSIC FOLK HAIL VICTORY DAWN

ROSE BAMPTON and husband, WILFRED PELLETIER
in Southbury, Conn., where the soprano and conductor rested before beginning fall activities preceding their Metropolitan Opera season.

NATIONAL FEDERATION OF MUSIC CLUBS SUMMER EVENTS.
(Inset) Mrs. Edward MacDowell welcomes members of the National and New Hampshire Federations to the MacDowell Colony at Peterborough, N. H., for the New Hampshire State Meeting. The group picture was taken during the "Chautauqua Week-End" of the National Federation, at Chautauqua, N. Y., which was inaugurated this summer through the suggestion of Mrs. Charles H. Pascoe, Southern Pacific District President, and which will probably become an annual event. Left to right, Mrs. Arthur T. Hafela, East Orange, N. J., president of the Liberty District of the Federation; Tuza Santo of Pittsburgh, dramatic soprano, a protegée of Mrs. Pascoe; Charles Wakefield Cadman, composer, who was one of the speakers; Mrs. Guy P. Gannett of Portland, Me., National President; and Mrs. Pascoe.

JANET FAIRBANK,
soprano, looking over a new manuscript for her concerts in the coming season. Miss Fairbank has introduced many new works in her song programs.

PLAY FOR TROOPS IN ANTIGUA.
Artists of "Music in the Air" are pictured on their USO tour of the Caribbean, as they were greeted by GI's. Left to right, Sgt. Robert Raetz, Newark, N. J.; Ana Drittelle, cellist of the troupe; Sgt. Henry Van Dyke, West Chester, Pa.; Agnes Davis, soprano; Carolyn Gray, pianist; Cpl. Donald Serrell, Montague, Mass.; and Leonard Warren, baritone of the Metropolitan.

JORIE LIVINGSTON,
dramatic soprano, in the Philippines at the end of an 8-months USO Tour in the Pacific as prima donna in Mexican Hayride. Miss Livingston, an artist-pupil of Adelaide Gescheidt, also sang extensively at hospitals in the area.

←
LILLIAN EVANTI (left) lyric coloratura soprano, in her studio with a guest, Mrs. Walter Loving, who has just returned from three years' internment in the Philippines. She is the widow of Col. Walter Howard Loving, director of the Constabulary Band. Pictures on the wall are of prominent musicians associated with the career of Miss Evanti. (Photo by Fred Harris.)

→
PIANO CLASS OF ROBERT CASADESUS
at Barrington Summer Music School, Great Barrington, Mass., with Dr. and Mme. Casadesus in the center of the group. Nearly all the 48 states were represented in the enrollment. During the summer, the noted pianist also made his second appearance as soloist in the Tanglewood Festival. (Photo by John S. Watson.)

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The Might Of Music

Dr. James Francis Cooke, editor of The Etude, delivered a striking address at the Simon Gratz High School in Philadelphia, as part of a program of religious music in which examples from the Catholic Church, Protestant Church, Hebrew melodies and Negro Spirituals, were presented. Dr. Cooke's topic was Music and World Unity, and records were made of his discourse and reproduced in other public schools of Philadelphia.

Dr. Cooke energetically flayed all aggressor nations, and then proceeded to show the efficacy of music as one of the highly important aids toward promoting world unity, international, intersocial, interracial, interdenominational. Like most of us, he believes that there now is a great world awakening, which he describes as "a rich revival of faith in a new light of understanding. The peoples of all lands, worn, exhausted, shocked and disgusted with the wickedness of war, are beginning to realize that the real, final battlefields which lead to peace are not on land or in the skies: not on the seas or under the seas, but in the minds and hearts of right thinking men and women who stop long enough to realize that this peace is to be found only in understanding, sympathy, and brotherly love among the peoples of the earth."

Ultimate peace, Dr. Cooke said, must come through complete enlightenment, in which music plays an integral part. "Harmony connotes agreement. Discord is the mystical synonym for war. Harmony means getting together, concord. Discord means splitting apart. . . . Over twenty-five centuries ago Confucius wrote: 'When music and courtesy are better understood, there will be no war.' During World War I the late Thomas Edison said to me: 'If we could take away the guns and the bombs of all the soldiers and sailors on both sides and put fiddles and trombones into their hands, the fighting would stop instantly and such a Utopian idea would prove a far, far better way of bringing sense to the world than that of wasting millions of lives and thousands of millions of dollars.'"

In support of his argument that all nationalities, races and creeds are bound together and vibrate together through the power of music, Dr. Cooke cited the experience of the London conductor, Dr. Malcolm Sargent. While he led a concert in Manchester, a robot smashed a building a few doors away. Dr. Sargent advised the audience not to go outside and suggested that he play anything they wished. A vote was taken, and the overwhelming demand was for Beethoven's Seventh Symphony—and any moment a Nazi robot might have annihilated them all!

Dr. Cooke emphasized that at present the demand for music is greater than at any time in the history of the world: that this is the hour of music's finest opportunity for new hope in a new world. As an eloquent conclusion, the speaker quoted the words Thomas Jefferson wrote in his Bible:

"Hope sings sweet songs of future years,
And dries the tears of present sorrow,
Bids doubting mortals cease their fears,
And tells them of a bright tomorrow."

• • •

Twilight of Operetta?

Every type of artistic creativeness has its own traditional development. It starts from modest beginnings, rises to perfection in some cases, and remains there, while in others it deteriorates and dies out, the gap being filled with something new that here and there borrows from the old. Art even in this respect of coming and going, is a mirror of life.

These reflections result when one studies the recent American history of operetta of the Viennese type, and notes that of its hundreds of examples, our present repertoire shows only occasional revivals of Fledermaus, Merry Widow and Chocolate Soldier. That is proper, for they are masterpieces in their way.

LEONORA ON CANVAS.

In New York, before leaving on a sizable cross-country concert and opera tour, Zinka Milanov, the Metropolitan Opera's Jugoslav dramatic soprano, examines a portrait of herself as the heroine of La Forza Del Destino. It was recently completed by her countryman, Milan Petrovic. Mme. Milanov has added the role of Violetta in Traviata to her repertoire and expects to sing the part in 1945-46. (Photo by Robert M. Lewis.)

Of the various musical forms in operetta, the waltz survives, but the polka, galop and march are hopelessly dated. Even the sentimental ballads of Viennese operetta, by and large, have been superseded by slow songs infinitely more sophisticated in tune, text and harmonization, and better suited to our ears and nerves, strained by the realism, haste and unrest of our time. Typical models for current taste in our land, are Oklahoma, Carousel, On The Town and Up In Central Park. They all use the same basic elements as did the operetta, but they have developed them and given them a new meaning, topical, and indigenous to America.

That is how art should be and music especially. Maybe operetta has done its duty by fertilizing the soil on which new works could grow. It certainly seems dead in its old structure.

• • •

Musical Benefits for the Veterans

An important phenomenon of the post-war era is the trek back to colleges and conservatories of former members of the armed forces, who are guaranteed by the Government a stipend of $500 a year towards tuition, and $50 a month for living expenses if single, or $75 if they are married. Many young men and women who were forced to break off their preparation for a career may thus resume their work.

Much has been written about the returning veterans' allowances under the so-called "Bill of Rights" and some of it erroneously, a perusal of the text of the law reveals. The Government will guarantee half of any amount the ex-soldier can get anyone to lend him, up to $4,000 loans. The borrower's record for meeting previous obligations will count heavily with any bank, loan or finance association, as will his experience in that line of business, such as operating a music studio or school.

Loans may be for the purpose of equipping a modest studio or even for acquiring musical instruments. If the lender approves of a loan to a veteran, he then forwards it to the nearest Veterans' Administration office, which will check the veteran's eligibility on the basis of his service (at least 90 days in active military or naval duty of the U. S. on or after Sept. 16, 1940 and before end of the present war), and the applicant's risk.

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Sixty-Sixth Year
October 1, 1945

VARIATIONS: By Leonard Liebling

Forty years a music critic! Still active, Grena Bennett has completed that span in New York, first serving on The American, and on the Evening Journal, after the merger of those two Hearst newspapers. Grena now is the dean of the music reviewers in this city.

She has seen many movements, theories, and isms born, develop and die during the 40 years; an army of new composers come and go; many of the past ones increase in stature, and some languish and almost disappear. Around her raged controversies, accusations, abuse, enmities, but Grena never entered the lists as a battler. Her conception of the duties of a critic on a daily paper was different.

When I went on The American as chief critic, in 1923-4, Grena was my associate there for twelve years. At our first meeting I asked her to define her critical credo. She said: "First of all, to be a conscientious reporter. Then, to write so that every reader on the paper might know what I am talking about. To avoid taking part in the intrigues and personal squabbles of composers, managers and performers. Not to try to give music lessons in my columns. Not to take a faulty performance as a personal affront to me, or a crime against the public. Not to deal cruelly with debutants. Lastly, to remember always that a daily paper is not a classroom, an arena, or an encyclopedia, and that whatever I write is not the deciding word on the subject, but merely my own opinion and the expression of my own tastes, with no thought of trying to influence anyone to believe as I do."

That was a credo with which I entirely agreed, and so the twelve years with Grena were an unclouded pleasure for me, and I hope, for her. There was only one thing on which we differed. She had unqualified enthusiasm for Fidelio and Parsifal, and I didn't.

Last month Grena was recipient of two celebrations for her 40th anniversary, one given by the Journal-American, and the other by the National Broadcasting Company. Executives from both establishments were on hand, made speeches and presented gifts. Critic colleagues offered congratulations. Grena took her honors with accustomed modesty. Everyone hopes that she may function and flourish for many more years, with all the serenity, kindliness and sense of humor that have always distinguished her career.

• • •

Another Hearst music veteran is Herman Devries (father of Rene) former vocal teacher in Chicago and long critic on the Chicago Herald-American. Antedating those activities, he was a famous operatic basso at the Paris Grand Opéra and Opéra Comique, the Brussels Monnaie, the Metropolitan in New York, etc. Now retired because of ill health, he is confined to his hotel apartment in Chicago where he holds Sunday afternoon court like a grand seigneur, receiving visits from local and visiting celebrities. He is known to all of them as the Chevalier. Not long ago the managing editor of the Herald-American devoted several columns to an article about him, and recalled that he had been a piano pupil of Bizet in 1867. However, it was not alone for music lessons that the composer went to the Devries home, for he was in love with Herman's sister Jeanne, pretty and 20.

The Chevalier relates:

"Bizet used to come wooing my sister, with his hat in one hand and an opera in the other. But my parents didn't like him. The seats of his pants were shiny—and his pockets were empty. He was short and heavy-set, with a big mustache and beard, and his eyes used to peer out in bewilderment because he was short-sighted.

"My parents discouraged Bizet and terrified my sister. They did not believe he had much talent. He wrote sentimental songs which did not sell and his operas were financial failures.

"But Bizet persisted in writing for my sister. His first grand opera was Les Pecheurs de Perles, followed by La Jolie Fille de Perth, in which my sister starred.

"After a while Jeanne and Bizet drifted apart emotionally and my sister married the famous tenor, Etienne Dereims."

Perhaps no other family ever counted as many professional singers as the Devries clan. Another sister, Fides, became the idol of Paris, creating among other roles, that of Salome in Massenet's Herodiade. Herman's brother also was a vocalist, and their mother and father, Rosa and David, were prime favorites at the New Orleans Opera in the middle of the last century.

Rene at one time studied singing but did not otherwise follow the family tradition. He says that since I cajoled him into joining the Musical Courier staff many years ago, he has done most of his singing in the bathtub.

• • •

Not long ago there was a singularly fine essay on the subject of humility, in The Argonaut, San Francisco's informed and breezy weekly.

The article emphasizes that humility is not necessarily weakness, as Christ stressed when he said of St. Paul, "he took upon himself the form of a servant . . . he humbled himself . . ." And yet, The Argonaut editor points out, "he catered to no earthly master."

How much real humility is there in musicians? The lesser ones may have it through lack of success, but it is difficult to find it among many of the great. Superficial evidence seems to show that the earlier masters had humility, but doubt is cast on its genuineness when one considers what they had to do in order to secure patronage from churchly and princely patrons. One has only to remember the cringing, flattering, and begging letters written by many of them in order to gain self-advancement and glory. Many musicians, unlike St. Paul, have been more concerned with serving themselves than mankind. As time went on, that trait became ever stronger in a world progressively materialistic, and in which the struggle for individual maintenance grew more and more competitive and fierce.

I believe that Bach had humility, because he was deeply religious and his wants were few. I believe that César Franck had humility. Maybe Schubert also. I cannot think of many other great ones that had it. Haydn was servile to his patron but not humble in spirit, despite his religious postscripts written at the end of his works. Bruckner dedicated a Symphony to God, but never ceased to be personally ambitious. Certainly there was little humility in the leonine and sometimes arrogant Beethoven. Mozart never took his misfortunes with resignation. Wagner declared himself a genius to whom the world owed a living. Chopin knew that he was great and lived up to it. So did Weber, Berlioz, and Handel. Schumann, Mendelssohn and Liszt had early success and no need for humility. Brahms loved to ridicule his works in letters to friends and publishers, but he did so with his tongue in his cheek. Tchaikovsky, a neurotic, alternated between fits of depression (never true humility) and proud exaltation. Were Verdi, Rossini, practitioners of humility? Hardly.

And where would one find humility in most of the great musicians since the passing of those others? Surely not in the majority of the instrumental virtuosi, conductors, and concert and opera singers. Surely not in Strauss, Mahler, Stravinsky, Puccini, Rimsky-Korsakoff, Shostakovich, Prokofieff, and even some of our American symphonists. It appears to me that almost the only humility of modern times is found in the ranks of the priesthood and some of the greatest men of science.

The humility of virtually all musicians is sincere, however, in their reverence for one member of their profession—Bach. Perhaps that is enough in a musical world where being a shrinking violet represents a profitless detriment.

• • •

This department ordinarily has no space for contributions of original verse, but the attached lines make me feel like breaking the rule, especially as their anonymous title frees them from being a blurb for an identifiable individual. The author, very young Carol May, of Hollywood, Cal., calls her poem, Song For An Opera Star, and says that she wrote it after visiting a famous star in her dressing room during an opera performance in Los Angeles:

Beautiful Singer, I think you are lonely
As you sit in the empty dressing-room,
Meditating, before you go to sing.
You are a proud and wond'rous thing
Of ecstasy and pain. . . .

Your sparkling life is a kaleidoscope
of splendor and of grief:
When measured by the endless years of strife,
The moments of your triumph are but brief.

O Shining One, I know that you despise
The empty flattery, the endless lies
Of egotists who seek you in the guise of Friend.

But you will sing for them tonight,
Though you are tired,
And split your soul with song
As though you were inspired—
Yet so you *are!*

You are that bright and lofty star
That tested by the praise and blame of men,
By luxury and fame,
Is still unmarked by this:
Your noble brow, Great Singer, I would kiss!

You are a wise and wond'rous thing;
The season of your joys is brief
When measured by your endless toil
and grief.

• • •

Andor Foldes, having read in the Musical Courier that Lamar Stringfield gave a concert of American compositions, "from which not one listener walked out," writes that he played a recital of our native piano music at the University of Washington (Seattle) in August, and "I'm happy to say that no one walked out there either until the very end of the program."

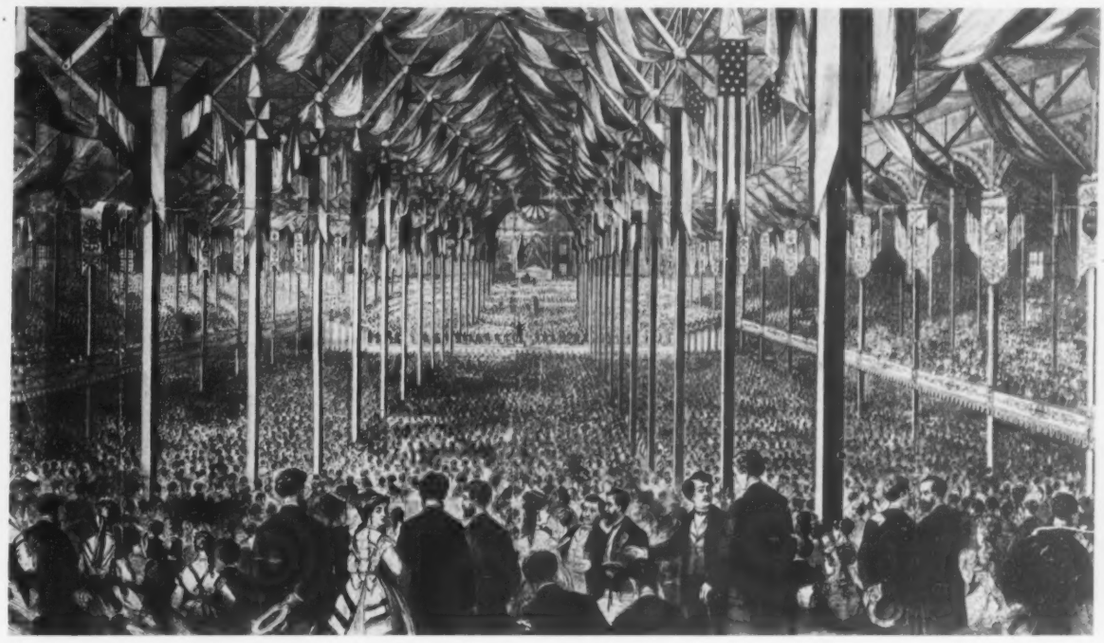
• • •

The Cincinnati Conservatory of Music offers a piano tuning course for returned war veterans, and a veteran tuner of that city, Edwin Shearer, breaks into print with objections, saying that the craft is really an art, presupposes the practitioner's "considerable knowledge of music," and cannot be learned in a school, but only in a piano factory with an apprenticeship of at least three years. Alfred T. Reaves, who will instruct at the Conservatory, dissents from Mr. Shearer's opinion, and has my concurrence.

Anyone who ever has listened to the average piano tuner's chords and arpeggios as he experiments between the intervals of thumping single tones, will know what I mean. The point is brought home to me with hundredfold emphasis at this moment, when my two pianos are being tuned while I am trying to write this page in the next room.

P.S. The tuning has just stopped,
"And silence, like a poultice comes,
To heal the blows of sound."

WHEN PEACE CAME TO BOSTON



THE GREAT NATIONAL PEACE JUBILEE AND MUSIC FESTIVAL held in Boston, Mass., in June, 1869, from an old lithograph. The massed choruses are at the rear, centre, of the Coliseum.

Music played a spectacular part in the mammoth five-day Peace Jubilee held in Boston in 1869 to celebrate (a little belatedly) the end of the Civil War. The occasion gave evidence that other days were not so different in their demonstration of mass psychology, particularly when wars have been won. The resounding celebrations took place in a specially built Coliseum, seating 50,000. There was a chorus of 10,000, an orchestra of 1,000, an immense organ and such curiosities as a drum eight feet in diameter. Oliver Wendell Holmes composed a jubilee Hymn of Praise. President Grant's entrance was the signal for performance by the full chorus and powerful organ of Hail, the Conquering Hero Comes!

The Anvil Chorus from Il Trovatore was another highlight, with 100 firemen, dressed in black trousers, red shirts and white caps, striking ringing tones from their anvils. The Star Spangled Banner created "an overwhelming impression" by use of the entire chorus, orchestra, organ, a great military band and drum corps—climaxed by a barrage of real artillery, set off by that mysterious new scientific discovery, electric power. Patrick Gilmore, a bandmaster of note, who specialized in spectacular ensembles, conducted.

On the evening of the third day, lighter music reigned for the great Jubilee Ball, as hoop-skirted ladies and bearded, high-collared gentlemen waltzed beneath 50,000 gas lights. A children's chorus of 10,000 sang on the final day.

EBEN TOURJEE, prominent in the Jubilee and founder of the New England Conservatory.

Modest Organizer of the Fete

Creator and organizer of the gigantic choral displays was quiet retiring Eben Tourjée, indefatigable music crusader who instigated in the last century many large-scale music movements, some of which are coming to fruition now. Among these was class instruction and music in the public schools.. He also originated "praise services" in connection with religious revivals and stimulated enlistment for the Union Army by band and choral music at recruiting stations. He wrote and lectured on music in worship, organized a chorus of 2,000 for the evangelists Moody and Sankey. In 1868, with the assistance of Boston churches, he presented a Fair at Music Hall and raised $50,000, with which the buildings for the Mt. Hope Home for Boys and the North End Mission were purchased. He was the founder of the former and a co-founder of the mission.

But the greatest achievement of his life, and the one with which his name is most inseparably connected, is that of educator.

In 1864 a group of New England business men told him, "It's no more possible to establish a conservatory of music in this country than it is to make a whistle out of a pig's tail."

"Gentlemen," replied Tourjée, "you shall see it is possible to do both."

As is well known, he founded and for the remainder of his lifetime was director of the New England Conservatory of Music. But first he contrived the pig's tail whistle that is still on display among the conservatory's mementos.

A Life of Many Contrasts

Eben Tourjée was born in Warwick, R. I., descended on his mother's side from Joseph Ball, grandfather, in the maternal line, of George Washington. His parents were poor. At eight years of age Eben was working 14 hours a day in a woolen mill for one dollar a week. By the time he was nine he was receiving $2.25 a week, had heard his first band concert (which excited him so much he could not sleep all night), and he then resolved to become a musician. The family had moved to East Greenwich meantime, and the boy, incredible as it may seem, saved enough money from his salary to enter the East Greenwich Academy, where, by taking factory jobs and working at the school, he managed to acquire a fair education.

When he was 13 the family moved again, this time to Harrisville, R. I., where Eben got a job in the cotton mill owned by Governor Elisha Harris. The Governor and his daughter, hearing Eben sing in church, became interested in him. Miss Harris gave him music books to study, and, as she was church organist, allowed him to pick out tunes on the instrument.

First Triumph with Mendelssohn

A few months after this new acquaintance had been formed, Miss Harris was about to be married. Great preparations were in progress for the wedding, but the prominent organist engaged to play for the ceremony did not appear. As a last resort the bride fell back on her youthful protégé, who was entrusted with the task of playing for the bridal party Mendelssohn's Wedding March. This feat on the part of a 13-year-old who had never had a professional music lesson earned him the post of organist for that church. Governor Harris made it possible for him to take music lessons in Providence, about ten miles away, and he often walked this distance to save coach fare. Soon he was offered a position in a music store, and when he was 15 become organist in a Providence church.

In 1850, when he was 16, he attended the Providence Conference Seminary for more advanced study. Later he was instructor in the Fall River schools. During this period, in order to promote public interest in music, he published a paper, The Key Note, afterward merged with the Massachusetts Musical Journal, which he edited.

Attacked Back Bay Citadel

His own experience of saving from infinitesimal wages and walking miles to lessons had given him the desire to make music education easier for other impoverished youngsters. His first effort

(*Continued on page* 15)

National Jubilee and Music Fete of 1869 Featured Massed Choruses, Anvils and Artillery—The Saga of Eben Tourjée, Founder of the New England Conservatory and Father of Group Music Instruction.

LILLIAN NORDICA, famed operatic diva, who was one of the early products of the school.

PARIS AGAIN ESTABLISHES ARTISTIC SWAY

Many Premieres Featured— New Figures at the Helm

By SUZANNE DEMARQUEZ

(Special Correspondence to the Musical Courier)

Paris

Musical activities have been rather slack at the Opéra and the Opéra-Comique during the past season, owing to the departure of M. Jacques Rouché, who was the managing director for many years. His successors were only designated last June. They are M. Maurice Lehman, manager, MM. Reynaldo Hahn and Albert Wolff, musical directors.

The first work produced by the new Opéra board was a ballet, L'Appel de la Montagne (The Call of the Mountain), with music by Arthur Honegger, following a folklore inspiration, and with choreography by Serge Peretti, *premier danseur*. I must say the critics were rather severe upon both, with some reason. Honegger did not seem to have given much importance to his music, and the choreography and costumes were rather pale and uninteresting.

At the Opéra-Comique there were only some revivals—Le Pauvre Matelot by Darius Milhaud, and sprightly Angélique by Jacques Ibert and the quite charming Rossignol de St. Malo, by Paul Le Flem. At a recent gala we heard a new operetta by Reynaldo Hahn, Malvina, which met with great success. New works are promised for the coming season, however. More about these later.

A Symphonic Survey

The symphonic societies have been far more active and are always very well attended, but I am sorry to admit that they have not given us many first performances. The omnipotent committees pretend that average audiences do not generally approve of novelties and they can not afford to undertake their education.

However, the Théatre des Champs-Elysées, where the old and illustrious Société des Concerts du Conservatoire played this winter, is always sold out on Sunday afternoons and Saturday mornings at the public rehearsals. They gave the usual Bach, Mozart, Beethoven—for instance a splendid execution of the latter's Mass—Ravel, Debussy programs, under the direction of the very popular Charles Münch, whom I spoke of in my last article. Of course, Dukas is no longer prohibited and we had great pleasure in hearing again L'Apprenti-Sorcier and the first act of Ariane et Barbe-Bleue, with Marcelle Bunlet and Elyette Schenneberg.

Exchange of Conductors

There has been some exchange between English and French composers and conductors. Münch and Paul Paray went to London, while Sir Adrian Boult and Benjamin Britten came to Paris. We liked Sir Adrian's way of conducting, his perfect ease and simplicity of style. Britten's music was much applauded: his Variations on a Theme by Frank Bridge makes a magistral use of the technic of strings. An Irish pianist, Moura Lympany, scored a real triumph with Rawthorne's Concerto.

Münch and the Société des Concerts also gave the Leningrad Symphony by Shostakowitch at a gala at the Opéra. It was awaited with much curiosity. As you know, the music is vehement, full of drums and brass, young and unsophisticated, yet rather sympathetic and very sincere. It was much applauded.

In May we had the celebration of the centenary of that great and so typically French musician, Gabriel Fauré. The Opéra gave Pénélope under the direction of François Ruhlmann and with two excellent singers, Suzanne Juyol, whose voice will certainly merit her international fame, and the tenor Jouatte. Münch directed the moving Requiem and Marguerite Long played the well-known Ballade for piano and orchestra.

The three other Symphonic Societies, Concerts Colonne, under Paul Paray, Concerts Lamoureux under Eugene Bigot, and Concerts Pasdeloup, gave various programs, among which one noticed especially Two Eglogues, by Pierre Capdevielle, director of chamber music on the radio.

Radio Premieres

It is on the radio that we had the most important novelties. The National Orchestra has been reorganized and is becoming a perfectly good instrument under its new conductor, Manuel Rosenthal. The new executive director of the musical programs is the composer Henri Barraud. The task of Barraud is not an easy one because of great material difficulties stemming from the war and the absolute want of many things, constant obligations to mention topical features, the change, of staff, soloists, etc. Nevertheless, Barraud and Rosenthal have organized very interesting public concerts, Thursday evening at the Théatre des Champs-Elysées, to which the public has free access. They gave seven festivals entirely dedicated to Igor Strawinsky. All his principal orchestral works were revived and we had the first performance of his C major Symphony. This work adds a new characteristic to a composer who has shown himself already in so many different lights. New and decorative contrapuntal lines, set in an unusual form, create a rather close relation to Mozart. The style is light and sound at once, and proves again the astonishing virtuosity of the author.

Among the other new works given by the National Orchestra I shall mention the dense and vehement Symphony du Temps Present by Marcel Mihalovici, the lyrical Jeanne d'Arc by Roland Manuel, which has the transparency of a painted glass window, the melodious and discreet Offrande à une Ombre by Henry Barraud; the Piano Concerto by Jean Rivier, brilliantly played by the young pianist Genevieve Joy; the joyful and colorful Musique de Table by Manuel Rosenthal.

REPOSITORY OF FRANCE'S NOTABLE MUSICAL TRADITION: one of the halls in the Paris Opéra Museum. (Wide World Photo.)

We also had works by Hindemith, Bartok, Harsanyi, Martinu, Prokofieff and others.

Société Nationale Celebrates

The ancient Société National de Musique, which had interrupted all activities during the occupation, has reopened its doors this year. Founded after the war in 1870 by Saint-Saens, it celebrated this winter its 600th concert, giving a rare proof of its vitality. From the first concert programs of the year I wish to mention the Sonatine for violin and piano by Henry Barraud, whose style is strong, serious and expert. A pleasant and alert composition is Alexandre Tcherepnine's Movement Perpetuel written for the same instrumental combination. Pieces for the harpsichord by Jean Langlais and J. J. Grenenwald gave an opportunity to the striking harpsichordist Marcelle de Lacour to prove her elegant virtuosity once more. L'Octuor for woodwinds in two movements, Aria and Scherzo, by the Corsican composer Henri Martelli obtained a quick success due to the originality of the musical ideas and the remarkable balance of the instrumentation. The Société National has not forgotten either that it was the first to recognize the works of Vincent d'Indy, Paul Dukas, Alberic Magnard and Gabriel Fauré. These masters were performed frequently this year—especially Fauré, whose centenary was celebrated with an outstandingly beautiful concert.

Other Modern Lists

Tryptyque, a society founded and directed with unequalled activity by Pierre d'Arquennes, provided a home for concerts of contemporary music. One of their séances was devoted to a group, Jeune France, comprising the four composers, Yves Baudrier, André Jolivet, Daniel Lesur and Olivier Messiaen. Their only point in common is the friendship which unites them. At another concert one could applaud L'Orchestre Feminin, conducted by Jane Evrard with as much grace as delicate taste. Their one heard the Concerto Grosso of the American composer Albert Stoessel, an attractive work, the Third Symphonie in G by Jean Rivier, light, amiable and nostalgic, and the Chants Spirituels by Marguerite Roesgen-Champion, led to success by the singer and perfect musician, Leila ben Sedira. The third concert presented a Sonata for viola and piano by Robert Bernard, Swiss composer, who has made Paris his home long since. Cinq Danses for piano by Henry Martelli and Deux Pieces for cello and piano by Suzanne Demarquez. Let us not forget, three evenings in honor of the centenary of Fauré, in which there took part such outstanding Parisian artists as the singers Geneviève Touraine, Ginette Guillamat and the young pianist J. M. Damase. An important gala benefit for a heroic regiment of soldiers reunited such popular names as Helene Bouvier, contralto of the Opéra, Pierre Bernac and the Bouillon Quartet.

At the Pléiade, sponsored by the Gallimard library, one because acquainted with Trois Petit Liturgies de la Présence Divine for 9 female voices, in unison, celesta, piano, vibraphone, Martenot ether waves, maracas, gong, tam-tam and strings an odd work which in its mysticism and extraordinary sonorous effects nevertheless made a deep impression.

Menuhin Sells Out

It would be difficult to talk in detail about the numerous soloists appearing

on our concert stages, but I reserve my first homage for Yehudi Menuhin. One hour after the place of the concert had been announced there wasn't one seat left in the Opéra! Triumphant applause greeted his interpretations of the E major Concerto by Bach and of the Violin Concerto by Dvorak. The Société des Concerts du Conservatoire, directed by Charles Münch, had been asked by Menuhin to provide the accompaniment.

Of all the French violin virtuosos, Ginette Neveu most likely has achieved the greatest success, thanks to her incomparable sonority and her passionate playing. Also accompanied by Münch and his orchestra, she was one of the first to play again the Violin Concerto by Mendelssohn, prohibited during the occupation. On the other hand, Jacques Thibaud is always a great favorite and his renditions of Mozart are always a delight. With the pianist Marguerite Long he played the Sonatas of Fauré in the course of the centenary celebrations.

Numerous pianists were heard with the Société de Concerts and Münch. Among them I want to mention two young virtuosos who have drawn public attention in the last few years: Monique de la Buchollerie and Nicole Henriot. Both own an impeccable technic and a substantial talent rare for such young artists. They always are sure of crowded halls at their appearances.

Among the visiting pianists, we awaited with curiosity a concert by the Polish artist Witold Malcuzynski, well known in America. I must admit that some of us were a bit disappointed. Though he has brilliancy and seductive sonority, he doesn't possess as yet the perfect balance nor the control of tonal intensity which make the great pianist. We shouldn't forget to mention the too short appearance on the radio of Eugene List (Tchaikovsky Concerto), whose playing at the Potsdam conference has made him world-famous.

Vocal and Instrumental Events

As to singers, the two recitals of Ninon Vallin drew an admiring crowd to the Théâtre de Champs-Elysées. Her voice is always adorable in its freshness, charm and homogeneity. Reynaldo Hahn and the composer Louis Beydts accompanied the second concert.

The return of Lotte Schoene proves that she knows how to keep her charming, tender vocal production. Pierre Barnac, one of our best singers with his impeccable diction and style, and the outstanding Suzanne Balquerie, made us listen to the melodies of Francis Poulenc, exquisitely accompanied by the composer. His new cycle Tel Jour, Telle Nuit is in the great tradition of the Lied.

Among ensembles, the Quartuor Loewenguth progresses constantly as proven by their annual renditions of the quartets of Beethoven. Since its formation the Quartuor Pascal has risen to the first rank due to the sureness of their style and the beauty of their tonal production. The Pierre Jamet Quintet (harp, flute, violin, viola, cello), which plays precisely, with ravishing beauty of tone, gave several performances of contemporary works especially written for this combination. Finally, the ensemble Ars Rediviva, under the able direction of Claude Crussard, continues with success the task to save for our audiences those unknown ancient works which would remain unearthed without him or buried in the dust of libraries.

Sadler's Wells Ballet in Visit

At the beginning of the year we had a visit of the Sadler's Wells Ballet from London. One appreciated the cultured quality of its technic, the humorous elements in the *mise-en-scène*, and the virtuosity of their prima ballerina and star, Margot Fonteyn. Amongst the works presented I want to stress the ballet Miracle in the Gorbals, the action of which takes place in a public house in Glasgow. The music by Arthur Bliss is sensitive and atmospheric. One is reminded in certain passages of the Ballet Jooss of yesteryear. Their biggest success was undoubtedly The Rake's Progress, by Gavin Gordon, catching the spirit of famous pictures of Hogarth with perfect art and delicate color.

Roland Petit, ex-dancer of the Opéra, gave ballet recitals which encountered exceptional interest, reminding of the epoch of Diaghilew. Two works stand out especially—Les Forains, with music by Henri Sauguet, with its refined and telling choreography, and Rendezvous, in which one admires a magnificent curtain by Picasso and the black on white settings by Brassai as well as the music by Kosma, which seems directly inspired by that of The Beggar's Opera.

Now we await with confidence the season 1945-46 and we are certain that, with the return of peace, it will surpass in interesting events the one which just has closed.

BERLIN AND VIENNA BEGIN MUSIC LIFE ANEW, DESPITE SCARS, UNDER AUSPICES OF ALLIES

U. S. Negro Conducts Berlin Orchestra; Opera Resumes

Rudolph Dunbar, 37-year-old Negro conductor from New York, led two concerts by the Berlin Philharmonic Orchestra on Sept. 2 and 3. He introduced to Berlin the Afro-American Symphony of William Grant Still, received cordially by an audience of 2,000 including Germans and Allied servicemen. Dunbar, a graduate of the Juilliard School of Music, also studied in Leipzig and Vienna.

The Berlin State Opera resumed performances with a production of Gluck's Orpheus conducted by Carl Schmidt, Sept. 8, and will appear in both the American and the Soviet zones of occupation.

Artists who sang in Orpheus included Annalise Mueller in that role, Tiana Lemnitz as Eurydice, and Ilse Mentzel as Eros. The costumes of the institution and musical scores, together with the libraries of two German universities, were found by the American Army in salt mines at Heimboldhaufen, where they had been hidden before the collapse of the Nazis. A special military convoy brought back 10 per cent of the estimated 150,000 costumes, the Associated Press reports.

Vienna Music Shrines Show Ravages of War

The entry of American forces and correspondents into Vienna resulted in the first announcements to the outside world of what had happened to its famous landmarks. The Vienna State Opera was partially destroyed by bombing, and St. Stephan's Cathedral is also badly gutted. The house in Grinzing where Beethoven lived in summers has also suffered bomb injury. The house of Johann Strauss is now Russian Communist headquarters. The inhabitants show plainly the effects of under-nourishment, but a pretense of gaiety is maintained in the city, as the Russians encouraged the giving of concerts, and the reopening of many theatres and cinemas. The Vienna schools are being reopened with specially selected non-Nazi teachers. The Philharmonic Orchestra is to be allowed to retain for the time being 50 per cent of its members said to be Nazis because they are among the best musicians in the city, according to the Minister of Culture, Ernst Fischer, but these musicians will not be allowed to teach. The music of Wagner and Strauss is temporarily out of the repertoires, but it is expected that it will be played again later.

Munich Philharmonic Concerts Resumed Under American Rule

CROWD ENTERING PRINZREGENTEN THEATRE
for a concert of the Munich Philharmonic Orchestra after recent post-war resumption of the programs.

By CPL. BERNARD L. GREEN

Munich, Germany

Recognizing the value of the Musical Courier as a focal point of world musical affairs, I should like to acquaint you with some of the activity in Munich. I am quite fortunate in that my unit is billeted in the dressing rooms of the Prinzregenten Theatre, thereby giving me a close insight into the musical picture. The Prinzregenten, formerly Germany's leading Wagnerian theatre, is the only auditorium suitable for musical presentation that survived the Allied bombardment.

Immediately after the cessation of hostilities, musical activity began to hum. Both the Munich Philharmonic and the Bavarian State Opera orchestras began rehearsals. Both orchestras had suffered musically from the dismissal of several players by the Allied Military Government on the charge of extensive participation in Nazi party activities, the Opera orchestra suffering most heavily. Both orchestras number approximately 75 men, with different personnel in each. The Munich Philharmonic holds daily rehearsals.

Violinist from Concentration Camp

The first concert was given on July 8 last under the baton of Eugen Jochum, formerly conductor of the Hamburg Philharmonic and of the Opera there. The program included Mendelssohn's music for A Midsummer Night's Dream, Mozart's Symphony No. 40, and Tchaikovsky's Fourth Symphony. The second program took place the following Tuesday, Mr. Jochum again conducting. The program included Weber's overture to Der Freischütz, Beethoven's Seventh Symphony, and as the highlight of the evening, Mendelssohn's Violin Concerto played by Charles Snoech in a sincere reading. If his playing was not highly inspired, it was probably due to the rigors of life in a concentration camp—Dachau, I believe—from which he had recently been released.

Mr. Jochum, one of the finest conductors I have seen, is a sincere musician with an appealing personality and a fine ability to communicate his slightest desire to his players. His appearance and style of conducting are somewhat reminiscent of Stokowski's. His interpretations were received with thunderous applause, cries of "Bravo!" and endless recalls.

Soldiers Like "Going Home" Tune

The third concert, held a few weeks later, included the Hebrides Overture by Mendelssohn, Schubert's Unfinished Symphony, and Dvorak's New World Symphony. Under the brilliant leadership of Kurt Eichhorn, a dynamic and exacting taskmaster, the orchestra reached a brilliancy I have seldom heard before. To the American soldiers in the audience, the Going Home significance of the largo melody in the New World Symphony had an added meaning.

The Philharmonic Orchestra continues to give two concerts a week, on Tuesday and Sunday evenings. The Opera orchestra has had difficulty in engaging conductors and holding rehearsals. They have, however, given one concert which was successful in every way. To date, no plans have been made for the resumption of the opera season. One stymie is the lack of coal to heat the theatre next winter. However, Paris did it, and it remains to be seen what stuff the *Münchener*s are made of!

Recitals, Too

The first recital given was a *Liederabend* by the baritone Hans Hotter. Mr. Hotter, who was formerly with the Berlin and Munich Operas and sang at the Bayreuth and Salzburg Festivals, possesses much artistry and a remarkable pianissimo. His program consisted of Lieder by Schubert, Brahms, Hugo Wolf and Richard Strauss. An enthusiastic audience demanded countless encores.

The Munich Radio Station, which is under civilian management, devotes many of its programs to classical music, broadcasting the concerts of the Philharmonic and Opera orchestras. Other programs are devoted to chamber music played by ensembles from the abovementioned orchestras. There are also many recorded orchestra concerts.

The successful future of music in Germany is a certainty if Munich is used as a criterion. Munich and Salzburg are leading the way in the rebirth of the right of full musical expression.

Cpl. Green, formerly of Buffalo, N. Y., who studied voice at the Juilliard School of Music, plans on his return to civilian life to continue his studies and possibly also to enter the field of musical management.

San Francisco Opera Opens With Carmen

(By Wire to Musical Courier)

SAN FRANCISCO.—The San Francisco Opera opened its 23rd season on Sept. 25 at War Memorial Opera House. The first post-war opera season was marked by exchange of black for white ties by the men and corresponding glamour for the women. Carmen was presented by an all-American cast with Risë Stevens and Raoul Jobin in the principal roles. Eleanor Steber and Mack Harrell were introduced to local audiences with great success. Gaetano Merola conducted the opening of a season which will be longest and most varied in repertoire in the history of the San Francisco Opera.

ALFRED FRANKENSTEIN.

LATIN AMERICA: Music Below the Equator

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The opera season was launched with Wagner's Tannhäuser, Frederick Jagel offering a superb musical interpretation though less convincing acting in the title role. Stella Roman sang magnificently as Elisabeth, making a credible heroine. Brenda Lewis gave an intelligent and dramatically intense portrayal of Venus; Daniel Duno, the sympathetic Wolfram, was especially effective in the Evening Star air. Sidor Belarsky as the Landgraf was worthy both histrionically and in song. Carl Alwin conducted a swift-paced reading, and the chorus, though not always accurately in tune, performed acceptably. The reorganized ballet showed improvement under Igor Schwezoff.

In Rossini's Barber of Seville, Hilde Reggiani as Rosina sang with verve and precision. Bruno Landi made his lyric style count as Almaviva. Francesco Valentino was in excellent form as Figaro. Gerhard Pechner as Dr. Bartolo and Americo Basso as Don Basilio were very amusing. Alwin conducted securely, though not always at celeritous pace.

Warren Scores as Rigoletto

The season's first Rigoletto brought Leonard Warren in his magnificent characterization as the jester, sung with wealth of tone and beautiful shading. Landi as the Duke sang clearly and acted very well. Reggiani as Gilda displayed a rich voice and was much applauded after Caro Nome, though her acting left something to be desired. Nadell was an animated Maddalena. Edoardo Guarnieri conducted with skill.

The Boheme performance was somewhat uneven. Norina Greco's Mimi was not wholly convincing, despite a fine voice. Charles Kullman as Rodolfo disclosed a musicianly interpretation, though some constricted top tones. The Musetta was Maria Starr. Valentino was in character and voice a good Marcello, while Roberto Silva (as Colline) was not quite successful in the Coat Song. George Sebastian conducted with spirit, and chorus and orchestra maintained a good standard.

Donizetti's Don Pasquale reappeared after many years' absence. The cast for a vivacious performance included Angelo Pilotto, making his first appearance in the title role and succeeding with parthos, comedy and good singing. The cast also included Reggiani, who won on ovation as Norina; Landi, an eloquent Ernesto; Valentino, a vocally adept Malatesta; and Alessio de Paolis, a hilarious Notary. Guarnieri led orchestra and chorus ably.

Mignon and La Forza Are Highlights

One of the high spots was Mignon, with Jennie Tourel in the title role. Her impersonation was magnificent, her singing beautiful, and he runfailing musicianship always in evidence. In a characterization of youthful poetry, her diction and performance were perfect. Maria Augusta Costa as Philine sang with assurance and flexibility, though Je Suis Titania lacked brilliance. Kullman gave a vocally fine and fervently acted Wilhelm. Duno as Lothario was superb in acting and effective in song. De Paolis portrayed a tasteful Laerte; Lena de Barros and Basso acquitted themselves well as Frederick and Giarno. The ballet was picturesque, and the orchestra performed ably under Guarnieri.

Outstanding was the revival of Verdi's La Forza del Destino. Stella Roman as Leonora sang magnificently and acted satisfyingly. Kurt Baum offered a highly musical interpretation of Alvaro, and Warren made Carlos impressive by his fine voice and effective characterization. Silva as Guardiano was authoritative vocally and in portrayal, and Pechner was likeable and amusing as Melitone Chorus and orchestra excelled under Sebastian's baton. Lothar Wallerstein directed the stage for one of the season's best performances.

The brilliant young Czech pianist, Rudolf Firkusny, was heard in three recitals at the Theatro Municipal and a subscription concert of the Brazilian Symphony, giving a compelling reading of the Beethoven Emperor Concerto.

OPERATIC REPORT.

Left, general rehearsal of La Forza del Destino on the stage of the Theatro Municipal, Rio de Janeiro. In the foreground are Roberto Silva, Mexican bass, and Stella Roman of the Metropolitan Opera, who sang Leonora. (Below) Jennie Tourel of the Metropolitan, singing her 31st performance of Mignon at the Theatro Municipal, recently. Appearing with her were Daniel Duno as Lothario and Charles Kullman as Wilhelm Meister. (Photo by Alan Fisher, Office of the Coordinator of Inter-American Affairs.)

KURT BAUM

(second from left) in front of the Teatro Municipal in Rio de Janeiro, with Prof. Ernesto Tempele, Mrs. Baum and Silvio Piergili, right, manager of the theatre, the day following the Metropolitan Opera tenor's local debut as Don Alvaro in La Forza del Destino. Mr. Baum is now under the management of Michael De Pace. (Photo by Rembrandt.)

In the Argentine

By JORGE M. WHITE

BUENOS AIRES.—The symphonic season opened with a concert conducted by Albert Wolff, who was greeted enthusiastically by his faithful audience when he appeared on the stage to conduct an all-Argentine program. The initial opus was an Obertura Criolla by the late composer Ernesto Dransgorsch, followed by the delightful Huella y Gato by Julian Aguirre and the pleasant Escenas Argentinas by Carlos Lopez Buchardo, which excel in authentic national flavor. The Sixth Symphony by Alberto Williams opened the second part of the program, which also included three works of modernistic facture, Dinamismo by Carlos Viacava, a short score premiered last season; Three Pictures by Paul Klee, by Roberto Garcia Morillo; and Psalm 150 for chorus and orchestra by Alberto Ginastera, which shows in its construction intelligent workmanship and registers effective climaxes.

The second concert listed an all-French program, opening with a homage to Gabriel Fauré in his centenary. The works heard were the Prelude to Pénélope, the Pelléas et Mélisande Suite and the Overture from the suite Masques et Bergamasques, read by Wolff with true French style, and refined musicianship. An admirable reading of Debussy's La Mer followed. It was endowed with all possible nuances and color in performance. As finale, Ravel's Rapsodia Española and Bolero were conducted and played with brilliancy and incisive rhythm.

Wolff's third concert presented an outstanding Russian program brilliantly launched with the Prelude to Moussorgsky's Khovantchina followed by a towering interpretation of his Tableaux d'une Exposition orchestrated by Ravel, to which the conductor gave a wide range of color and atmosphere. Rimsky-Korsakoff's Spanish Capriccio and Prokofieff's Peter and the Wolf, with Wally Zenner as recitalist, completed the program.

Fritz Busch began his season with an all-Brahms program which comprised the Tragic Overture, the Third Symphony, Three Hungarian Dances and the Variations on a Haydn Theme. He conducted this program with all the reverence, love and knowledge of an erudite musician. The orchestra also shone with special effulgence. Much enthusiasm was bestowed by the listeners on the conductor and his players.

The subsequent concert opened with a translucent version of the Haydn "Clock" Symphony. The Mozart Concerto for two pianos and orchestra in E major (K. 365) followed, with Tila and John Montes as distinguished soloists, they played the original cadenzas and gave a crystalline and spirited performance with tasteful evocation of style and adequate technic. After an effective version of the Beethoven Leonore Overture No. 2 came the Bruckner Te Deum as finale with Zaira Negroni, Maria de Benedictis, and Carlos Feller as vocal soloists, Busch offered a performance of breadth and dignity, superbly conceived and played.

The series concluded with three more concerts under the baton of Busch. Mendelssohn's complete score for the Midsummer Night's Dream for orchestra, soloists and feminine chorus opened the first concert, with Amanda Cetera and Clara Oyuela as able vocalists. Schubert's Unfinished Symphany had a sensitive presentation, followed by a brilliant performance of Schumann's Fourth Symphany.

A subsequent program comprised several works heard earlier this season and arresting versions of Wagner's Prelude and Liebestod from Tristan and Isolde, Siegfried's Journey on the Rhine from Götterdämmerung and the Overture to Tannhäuser. As a towering finale came a concert with the First and Ninth Symphonies of Beethoven.

WORLD MOURNS STILLED VOICE OF McCORMACK

By MARY CRAIG

John McCormack, the great Irish tenor whose golden voice won him world-wide acclaim, died at 61 on the night of Sept. 16 at his home at Booters-Town, County Dublin. After lying in state of the Church of the Assumption in Dublin, his remains were buried in Dean's Grange Cemetery, County Dublin, while thousands of messages of sympathy were received by his widow.

Longfellow's phrase "the clear, sweet singer" has often been quoted to describe the McCormack voice. To its individualistic timbre was added a persuasive sweetness of quality, a natural, rare legato and unusual clarity of diction, which for more than a quarter of a century made the tenor's name outstanding.

And while many music-lovers speak of his memorable singing of melodies such as Adeste Fidelis, The Rosary, Mother Machree, and Kathleen Mavourneen, they also recall that John McCormack was one of the truly great musicians of his time. His artistry in the singing of Handelian airs, Mozart and Bach has yet to be surpassed. One of the finest discs available is the McCormack recording of Il Mio Tesoro from Don Giovanni. The tenor's command of line and style and a peculiarly moving interpretative gift brought him international fame.

Rose from Humble Beginnings

Born in Athlone County, Westmeath, Ireland, on June 14, 1884, one of 11 children of a mill-worker, McCormack began the serious study of music while still a choirboy. He was destined for the priesthood, but delicacy of health prevented his entrance into this training. While studying at the Royal College of Science in Dublin, the distinctive quality of his voice attracted the attention of the director of the Dublin Cathedral Choir and the interest of the congregation. It came as no surprise to his hearers when at the age of 19 the lad won the Denza Gold Medal, the championship of the British Isles at the Feis Coeil (Festival of Music) in Dublin.

This recognition of his genuine talent resulted in an offer to sing in the United States, at the St. Louis Exposition in 1904. The salary ($50 a week) which then seemed to him large, carried the young singer across seas. After a few weeks, friends drawn to him by his voice and convinced of his possibilities, persuaded the tenor to concentrate on vocal training and to plan for a singing career.

The next two years were spent in study at Milan under the direction of Sabatini, after which came an operatic debut in L'Amico Fritz at Savona. During the second season of his professional career, McCormack achieved operatic success in London leading to a presentation at court and general acclaim. This English debut was in an applauded performance of Cavalleria Rusticana at Covent Garden. About this time he married Miss Lillian Foley, who had been in the Irish concert company at the St. Louis Exposition. A son Cyril and a daughter Gwendolyn were born of this marriage.

Operatic Debut in New York

Honors came thick and fast. He returned to America under contract to Oscar Hammerstein and appeared in Traviata at the Manhattan Opera House in November, 1909. The reviews of that day speak of the excellent impression made by the new tenor despite a heavy cold. McCormack devoted his time exclusively to opera during the four following years, engagements being divided between the Metropolitan, Chicago-Philadelphia and Boston Opera Companies. At a performance of Don Giovanni, sung with the Boston Opera, Weingartner, who was conducting, embraced McCormack, so enthusiastic was he about the latter's Mozart style in the role of Ottavio.

A tremendous demand for phonograph records and concert appearances interrupted the concentration of work on the opera stage. McCormack went under the management of Charles L. Wagner and after completing previously arranged opera engagements, which included the Melba Opera Company tour in Australia, he returned to America and began the spectacular concert career that carried his name into every village and hamlet and touched the hearts of millions with his gift of song.

Mr. Wagner speaks forcefully of the tenor's genius for work. "I count his voice one of the four which, to my mind, are the greatest I have ever heard. The others are Melba, Emmy Destinn and John Charles Thomas. But besides having a fundamentally great vocal instrument, McCormack had the ability to work tremendously. He studied continually to add to his vast and comprehensive repertoire."

"Every season for many years," Mr. Wagner continued, "McCormack gave four concerts in Symphony Hall, Boston. And each time he offered a completely different program. When you think of the number of concerts and recordings made annually, you can understand something of the immense amount of study required and work accomplished. But more than all, he was a genuine and sincere artist."

In 1914 McCormack turned his energies to war work. He toured the country from Maine to California, defraying all his own expenses and turning over the entire proceeds, which ran into the hundreds of thousands, to the Red Cross. The Irish Relief Fund profited greatly from his generous giving in song.

Became American Citizen

He became a citizen of this country in 1919, and began to take an interest in civic affairs. His only political appearances were made during the presidential campaign of Alfred E. Smith in 1928.

Pioneering work in the new fields of radio and talking-pictures awakened his interest. His broadcast programs were acclaimed by the early radio public and we find listed one successful motion picture, Song of My Heart, released in 1930.

McCormack's official farewell was made at Royal Albert Hall, London, in 1938. The press mentioned that the prevailing sweetness of tone, the flowing legato line, and lovely phrasing were still present, and that "he carried his great audience along with him unfailingly."

An attempt to return for an extended tour in benefit of the Red Cross during these last war years caused a serious collapse and under physicians' orders McCormack retired to his estate at Moore Abbey in County Kildaire near Dublin. It was here that he died of bronchial pneumonia. Strange it is that he at long last lost the battle over the childhood tendency towards weakness of lungs which turned him from the Church into a great life of song.

Many honors came to him for his gift of melody and his philanthropic activities. He was a Knight Commander of the Order of St. Gregory the Great, a Knight Commander of the Order of the Holy Sepulchre, a Chevalier of the French Legion of Honor, a Doctor of Literature and a Papal Count.

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ELSA STRALIA, 64, soprano, died recently according to an announcement made in Melbourne. A native of Adelaide, South Australia, she was a daughter of Hugo Fischer, baritone, studied at Marshall Hall Conservatory in Melbourne, and made her concert debut under the name of Elsa Fischer. In 1910, she went to Milan and London for further study. Miss Stralia made her Covent Garden debut in 1913; she also sang in Europe and America in recital.

SQUIRE COOP, 68, director of the music department of the University of California at Los Angeles for a number of years, died in that city on Sept. 10. A native of England, he came to Los Angeles from Salt Lake City, where he founded the Oratorio Society and had served as musical director at the Mormon Tabernacle.

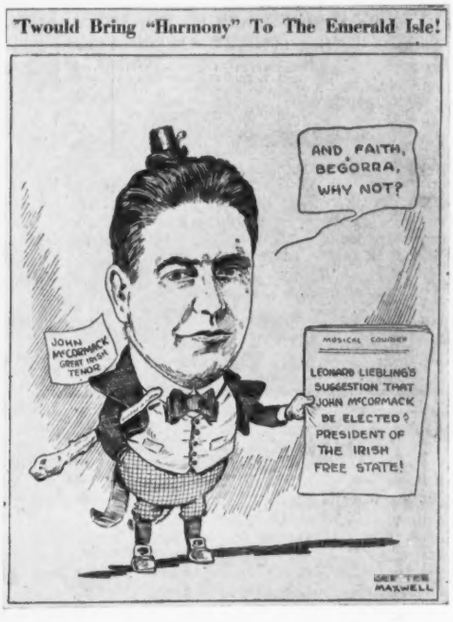
ALBERT ERNEST WIER, 66, music editor, died on Sept. 8 at his home in Brooklyn, N.Y. After graduation from Harvard in 1901, he studied violin and composition in Germany and, returning to this country, made appearances as a soloist in recitals and with the Boston Symphony and other orchestras. Later he gave up the virtuoso career, became music editor of D. Appleton and Co., and Charles Scribner's Sons, subsequently becoming connected with other publishing houses. He specialized in compiling several hundred albums of works, chamber music, two-piano pieces, orchestral scores. He also edited The Macmillan Encyclopedia of Music and Musicians, and wrote The Piano: Its History, Makers, Players and Music. Mr. Wier was the inventor and patentee of a device called The Opera Master, which synchronized phonographic records of opera with screen presentation of the texts in English and pictures of the plot. He is survived by a sister, and by his widow, Katherine Wier, an accomplished pianist, who studied with Joseffy.

LOUIS GREEN, 74, violinist and founder-conductor of the White Plains, N. Y., Symphony Orchestra, died there on Sept. 9. A native of New York, he studied in Europe and had served as violinist with the New York Symphony and Philharmonic and at the Metropolitan Opera.

LEO RICH LEWIS, composer, conductor and professor of music at Tufts College for the last 50 years, died in Medford, Mass., Sept. 8.

EDWINA DAVIS, in charge of the program department of the Metropolitan Musical Bureau, division of Columbia Concerts Inc., and member of the auditions board of the corporation, died on Aug. 19 after a short illness. For over 30 years Miss Davis had been identified with the concert life of New York, her career including the posts of secretary to Emma Calve, head of the New York recital department for the late Loudon Charlton, and secretary of The Beethoven Association. She was an accomplished writer and linguist, her original work and translations appearing in magazines as well as on the programs of concert artists.

McCORMACK AT THE MICROPHONE
during the Eucharistic Congress in Dublin in 1932. (Keystone-Underwood Photo.)

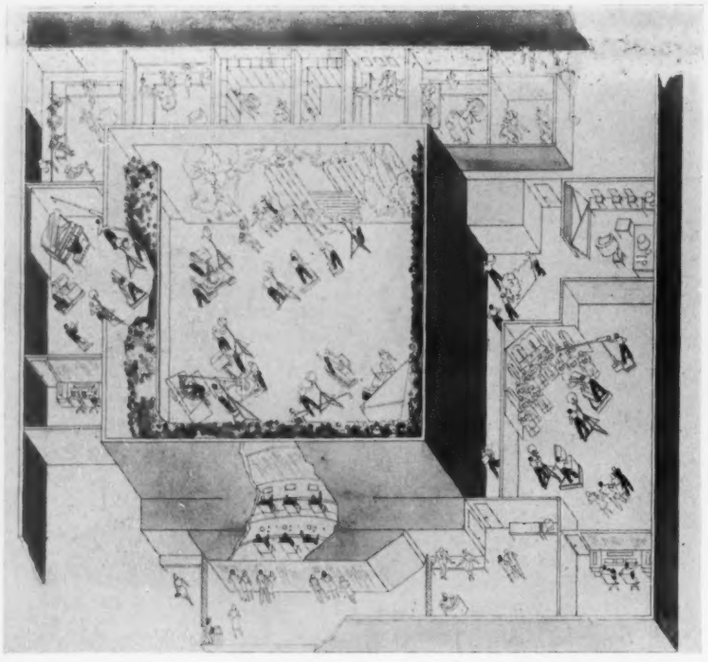

'Twould Bring "Harmony" To The Emerald Isle!
AND FAITH, BEGORRA, WHY NOT?
JOHN McCORMACK GREAT IRISH TENOR
MUSICAL COURIER
LEONARD LIEBLING'S SUGGESTION THAT JOHN McCORMACK BE ELECTED PRESIDENT OF THE IRISH FREE STATE!
GEO. TEE MAXWELL

McCORMACK IN A CONTEMPORARY CARTOON.

The musician at one time seriously considered running for the Presidency of the Irish Free State, when proposed for the Executive post by his friends.

RADIO, TELEVISION:

By William Taylor, *Radio Editor*



A DETAILED PLAN OF THE PROJECTED TELEVISION STUDIOS in the main New York John Wanamaker Store, which will be in operation in December.

John Wanamaker to Set Precedent by Installing Television Studios

A significant announcement, which foreshadows the important and active part television will play in the entertainment of the future, has just been made by Charles R. Shipley, President of John Wanamaker. Arrangements have just been completed with the Allen B. DuMont Laboratories, Inc., for the installation of three complete television studios in the New York main store. The studios will be operated in conjunction with the DuMont Television Station WABD, and their facilities will be second to none anywhere in the world.

In more than a half million cubic feet of space set aside for the project there will be housed a great studio 50 x 60 feet with a 50 foot ceiling, two smaller studios, a telecine room, housing a full component of television motion picture cameras, facilities for art work, property storage, dressing rooms, and extensive accommodations for "live" audiences. Four cameras will be permanently installed in the largest studio, two on highly flexible "dollies," which will present extreme ranges of elevation and camera angle, and five additional cameras will be available from other studios for major productions. Television receivers will be spotted around the store to permit shoppers to view the telecast from almost every department.

As was the case with the famed John Wanamaker concerts, the public will be given every opportunity to witness and enjoy the television activity gratis. In fact, particular care was taken to make sure the television studio audience could be the largest in any television studios in the country. As many as 700 visitors may be accommodated. In addition, a glass rear wall of the control room overlooking the entire floor of the major studio makes it possible for shoppers and visitors to look in on day-time and evening rehearsals and broadcasts.

Plans are already under way for the presentation of the finest television programs. Leading artists will be brought to the Wanamaker Auditorium site, where many performed in the past for daily concerts, and will appear in television broadcasts. The great concert organ, which was constructed for the Auditorium, will be maintained for the performances. The new studios are expected to be completed in time for television presentation of the store's annual Christmas entertainment, which has become one of New York's oldest and beloved traditions.

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A glance backward at the store's notable past is apropos on the eve of the new development. The auditorium was built into the store at the turn of the century for the purpose of giving free concerts of fine music to the public. Dr. Alexander Russell was brought into the organization to supervise and direct the concert activities in 1910. Concerts were presented daily except Sunday, a unique experience for New Yorkers back in the days before radio and movies had become the vast sources of entertainment they are now. Thousands flocked to the Auditorium to hear and see the greatest organists of the day, including Dr. Russell himself, as well as famous string instrumentalists and vocalists in the era of free public concerts. All told, the founders of Wanamaker's spent millions in bringing the best music to the masses of New York. Among literally hundreds of others, Anna Case and Graham MacNamee got their real start here.

There is no question that the Wanamaker institution has played a far-reaching role in the cultural development of New York. It was here that many New Yorkers had their first real opportunity to hear the best music. Here also New York's first radio station was built, and a young man, David Sarnoff, now President of RCA, was the humble wireless operator who stuck to his post for 72 gruelling hours, receiving the pitiful distress signals of the Titanic as the liner foundered and sank. Now this store will house what Mr. Shipley terms, "A virtual 'television city'," which will eventually mark another highly progressive step in our cultural progress.

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Brilliant Preview Made Of CBS Fall Programs

Medals, and solid gold ones, go to CBS for one of the most ambitious promotion stunts that has so far been promulgated by radio, a field in which the publicity departments are always on their toes, and sometimes in the air.

On Sunday, Sept. 16, at New York's Carnegie Hall in the time slot usually devoted to the New York Philharmonic Orchestra (WABC, 3:00 to 4:30 p.m., EWT.) a galaxy of the network's celebrities participated in a 90-minute broadcast, which was designed as a pre-view of the Fall and Winter programs. Setting the atmosphere for the entire program, a nicely balanced informality was interjected by the genial Aldrich Family, acting as master of ceremonies. Norman Corwin, CBS's noted writer and producer, had full charge of production and coordination of the show. Music was furnished by a 75-piece orchestra, and Al Goodman, André Kostelanetz, and Bernard Herrmann took turns at the baton, with Artur Rodzinski making a brief appearance in a short skit with Henry Aldrich.

A high spot was Helen Hayes' reading of Petition After Victory from Corwin's A Note of Triumph. Among the vocalists who contributed were Jean Tennyson and Jan Peerce of Great Moments in Music; Patrice Munsel, Jack Smith and Earl Wrightson of The Family Hour, and James Melton of the Star Theatre. The program was rounded out with featured shows, such as Report to the Nation, and dramatic skits like the gory Inner Sanctum. Bess Myerson, the Miss America of 1945, a beauteous damsel, was interviewed by John Daly. Edward R. Morrow, CBS's European News chief, who recently returned to the United States, closed the program with a sound analysis of what Radio means to the American public, how it can be misused (as he has seen it done in Europe), and how it can be maintained for maximum public benefit as in this country. It was a condensed pocket bible for radio.

All in all it was a "super-duper" afternoon. In addition, many of CBS's top-flight stars and programs originating from Hollywood, participated in a similar show on Sept. 23 at the same hour.

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The Theatre Guild Is "Busting Out All Over"

Emulating their song hit about June from Carousel. The Theater Guild is "busting out all over." Quite a furore has been stirred up in radio circles by their microphone bow with The Theatre Guild of the Air services. Broadcast by the enterprising ABC, and sponsored by the United Steel Corporation, no less, the series had its debut on Sept. 9 (WJZ, 10 p.m., EWT) with a presentation of their 1928 play success, Wings Over Europe. The revival was timely, what with the atomic bomb scaring everybody to death lately, since much of the play's background was derived from a serious study of the Einstein equation and its potentialities.

The best available talent has been assembled, and a modest bagatelle of $600,000 has been tagged for the 39-weeks run. Lawrence Langner, co-administrator of the Guild, enacts the duties of master of ceremonies. The premiere was not altogether smooth, but the second broadcast, on Sept. 16, of Jacobowsky and the Colonel, was up to the Guild's high standard. There is no doubt that with the business astuteness ably demonstrated by the Theater Guild its directors have a canny eye to the future, with television looming up on the radio horizon, and have selected a most opportune time to take to the air. At the same time, the United States Steel Corporation very wisely selected a most efficacious vehicle the better to acquaint the public with their corporation and its policies.

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Vacationing and New Programs Inaugurate the Fall Season

After summer vacations, radio shows that are virtually institutions are returning to the air waves, along with new ones, for what promises to be a noteworthy season, one with talent and music of an unusually high order.

On Sept. 11, the always intriguing Hildegarde returned to NBC with the Raleigh Room and outstanding talent.

On the same network, a program that will prove of undoubted popularity, titled Harvest of Stars, was premiered Oct. 7 (2:00 to 2:30 p.m., EWT). Howard Barlow conducts a 70-piece orchestra with music arrangements by Bernard Herrmann. Beside a 24-voice choral group, and featured vocalists each week, Raymond Massey is spot-lighted as narrator and leading player in a five to seven minutes' dramatic sketch. Sponsored by the International Harvester Company, it is rumored the 30-minute broadcast costs $13,000 to produce each week.

Bowing in via NBC, An Evening With Romberg returns on Oct. 17. CBS's The Music of André Kostelanetz, after being off the air since December, returned Sept. 6 with Lily Pons the first top-flight artist on the guest roster. Also via CBS, Nelson Eddy with The Electric Hour took the air Sept. 16.

Long a prime favorite with dial-turners, the Ford Sunday Evening Hour was aired by ABC on Sept. 30 with Fritz Reiner conducting and Gladys Swarthout soloing. The type of program is tops, not only with a symphony orchestra and chorus, but with distinguished artists and conductors. Jussi Bjoerling, tenor, soloed on Oct. 7 with Mitropoulos conducting. On Oct. 14 Reiner is scheduled to conduct again with Dorothy Maynor as soloist; Oct. 21, Bartlett and Robertson, duo-pianists, will be featured with Karl Krueger at the baton, and on Oct. 28, Eugene Ormandy will direct with Jennie Tourel guesting.

Over WJZ, the annual Boston Symphony Saturday night broadcasts are resumed Oct. 6 at a new time, from 9:30 to 10:30 p.m., EWT. A distinguished array of assisting artists will participate during the season. Sir Adrian Boult, Fritz Reiner, Igor Stravinsky and Leonard Bernstein are scheduled as guest conductors.

After seven weeks' rest the New York Philharmonic resumes via CBS on Oct. 7 with the first Sunday afternoon concert of its regular season.

The Mutual network announces the resumption of the Treasury Hour of Song on Nov. 1, and the Detroit Symphony on the same date.

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Toscanini Concert Salutes V-J Day

Conducting the NBC Symphony Orchestra in a special "Victory Act III" concert saluting V-J Day with a performance of the Eroica Symphony, Arturo Toscanini lived up to his promise to conduct when each of the Axis nations fell. "Victory Act I" was aired after the fall of Italy, and "Victory Act II" after the surrender of Germany. The concert was part of the full hour tribute of great musical artists to America's third and conclusive World War II victory.

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NEWS AND REVIEWS

of the Studios

Lucille Manners, Singing Star Of Radio, Opera, Concert

If you think that being an artist in the spotlight of radio, opera or concert is a mere matter of talent, personality and old "Lady Luck," you are grievously in error. It is a funny thing that, while an audience is enjoying the smooth and effortless performance of a star, they never stop to think of the years of hard work and intensive preparedness that made it all possible. But cold, hard facts prove conclusively that nine out of ten artists, particularly singers, reached the top the hard way—another reason why they are able to hold their own in later years.

Lucille Manners is just such an example. Starting as a stenographer and studying at night, or whenever she had the chance, the slender, blond, blue-eyed soprano has carved out marked successes in the diversified fields of radio, opera, operetta and concert. Born in Newark, New Jersey, and raised in nearby Irvington, she is an all-American product, although she has acquired the traditional European background from foreign teachers, who had migrated to New York.

Lucille could hum nursery rhymes and keep a tune long before she could talk. It is not surprising, since she inherited her decided musical talent from both her grandfather, who was a concert singer, and her mother, who was overjoyed to inspire her daughter with the ambition for a career, which she had never realized herself.

"But," said Miss Manners, "don't get the idea she was the pushing type of 'stage-mother.' It wasn't necessary, because I loved the stage instinctively, and there was nothing I liked better than performing before an audience."

At about the age of five, she made her first appearance as the lead in a kindergarten play. Immediately she became the child prodigy of the community! Thereafter, the little Manners girl was in constant demand for all the important local festivities. Later her actual professional debut was singing in the neighborhood churches.

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Her first experience in singing on the air was over Station WOR, where she made many broadcasts over a period of six months. This experience was invaluable, since it trained her for the big opportunity to appear on a network, that of The National Broadcasting Company. The lucky chance came when she had been studying with the late Louis Dornay for about three years, and he had an engagement to sing on an NBC program. Dornay had great faith in Lucille's future, and arranged an audition for her with the program director. A week later she sang for the chain and was then and there assigned to a coast-to-coast program, titled The Morning Parade.

After she had sung on sustaining programs for eight months, she was given a spot twice a week all her own, aired at 7:30 p.m., complete with a concert orchestra. A year went by; the freshness and sparkle of her voice began definitely to register with dial-turners, and she appeared on her first commercial, featuring Mary Small.

It was while she was singing on this program that an advertising executive, handling the account of the Cities Service program, happened to listen in while she was singing One Night of Love. In a matter of seconds he had George Engles, then Vice-President of NBC, on the phone at a country club, where he was playing golf with his guests. He wanted to know who "this Manners girl was!" Engles tuned in, and the reaction of his guests was an eye-opener. Although a contract for another artist was about to be signed, it was held up. But it was not until she was given five auditions on the air with a concert orchestra, that the job was hers. She starred in the show for eight consecutive years. On radio polls she was invariably rated among the 10 most popular singers.

Besides this program she has made guest appearances on most of the big-time programs, such as RCA, Phillip Morris and Firestone. With perhaps the exception of five or six states, she has also concertized throughout the country. Just recently she returned from a most successful engagement with the St. Louis Municipal Opera Company, and is scheduled to appear this season with the New York City Center Opera Company.

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"Younger singers," Miss Manners advised, "who have ambitions for radio should try and secure a job with their local radio station. Here they can acquire the 'feel' and background of radio. It teaches them the art of programming as well as deportment before the 'mike.'

"Aspirants often have the idea that there are two ways of singing, one for the 'mike' and another for the stage. That is definitely a fallacy. Vocal tricks are not necessary for voice projection on the air. An important asset is a real dramatic sense of the theater. If it is lacking, an attempt should be made to develop it, although a false personality is quickly detected by an audience—they want all of your sincere self! Finally, a working knowledge of languages is essential for real success, besides a thorough training in histrionics, and above all, a solid musical background.

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Britain's Maggie Teyte Makes Debut on the Air

The distinguished English soprano, Maggie Teyte, was the first European artist to reach America since V-E Day. Although she has been on the air extensively in Europe, her first American broadcast was made on Aug. 20 as guest soloist with NBC's Telephone Hour.

With a program of songs seldom heard on the radio, Miss Teyte left no doubt that she lived up to her reputation as one of the world's foremost interpreters of modern French music. It was unadulterated joy to listen to an artist who knew at every minute exactly what she was doing. The program was sung with a smooth, luscious artistry that displayed imagination, delightful nuance and freshness. It is not too much to say that she possesses that divine gift, which is the mark of a great artist, and is best expressed by the German word, *"Innigkeit."*

Miss Teyte made a reappearance on the same broadcast on Sept. 17, replacing Oscar Levant, who cancelled the appearance because of the death of his mother in Pittsburgh.

LUCILLE MANNERS in the role of Lady Constance in The Three Musketeers, operetta by Friml, in which she starred with the St. Louis Municipal Opera Company during the recent summer season. (Photo by Ruth Cunliffe Russell.)

RADIO NOTEBOOK

CHARLES BREWER, a veteran with the British Broadcasting Corporation, has arrived in New York to assume the post of North American Director of BBC . . . OLIVER DANIEL has been appointed supervisor of classical music for ABC . . . TOSCANINI returned to NBC General Motors Symphony of the Air to conduct two special summer concerts early in September . . . Broadcast on 26 Sunday afternoons, and carried over full Canadian network, the program titled SINGING STARS OF TOMORROW aired the best Canadian girls' voices competing for York Knitting Mills Music Scholarship . . . JAY BLACKTON, maestro of NBC's Music America Loves Best program, has just made three new recordings for RCA-Victor with ELEANOR STEBER, "Met" soprano, as soloist . . .

LEON BARZIN (Photo by Roberto Ida.)

For 1945-46 season of rehearsal broadcasts via WNYC, the National Orchestra Association, LEON BARZIN, musical director, will present a series of demonstrations of orchestral instruments for the edification of laymen dial-turners . . . LILY PONS in Paris at the anniversary celebration of the Liberation of Paris was made official Daughter of the Regiment by the famous First Division, headed by General LeClerc, then planed to New York for appearance on Kostelanetz's CBS program . . . FRANCES LEHNERTS, mezzo, sang five Sunday programs in September over WNYC . . . OSCAR LEVANT is scheduled to appear in six guest spots with Hildegarde . . . ALEXANDER MOLNAR's Hungarian Sketches No. I introduced on WQXR's Treasury of Music program September 5

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BURTON CORNWALL, basso, soloist on WNYC's Week End Series September 15, broadcast from New York Public Library . . . Two 1945 winners of the National Federation of Music Clubs' Young Artists' Auditions appeared with the NBC Symphony Orchestra, September 23. . . . PAULA LENCHNER, Viennese-born pianist, and EUNICE PODIS, Cleveland pianist, were the soloists who earned bookings on the GM Symphony of the Air program in conjunction with the music clubs' awards . . . TOSCANINI to celebrate 50th anniversary of La Boheme on NBC's GM Symphony of the Air with two-part presentation of complete opera on Sundays, Feb. 3 and 10, 1946. The Maestro conducted the premiere of the work in 1896 . . . ROBERT SHILTON, baritone, will be heard on Station WNYC on Sundays, Oct. 7 and 28, at 8:15 p.m., EWT. The programs will feature German, French, American art-songs and Italian and Rumanian folksongs. HERTA SHILTON will assist at the piano.

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Toscanini conducted Beethoven's Ninth Symphony with the NBC Orchestra, the Collegiate Chorale and soloists at Carnegie Hall on Sept. 26 in a special benefit concert arranged by the Italian Welfare League and sponsored by American Relief for Italy, Inc., for the war orphans of Italy.

Charlotte Martin, pianist, played Mexican music over WNYC on Sept. 16 in honor of Mexican Independence Day.

The Radio City Music Hall Unit of USO-Camp Shows, after spending a month in the Reims Assembly Area, later went to Germany on a six months' tour which will include all the European Theatres of Operation.

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THE DANCE: PREMIERES SET PACE FOR NEW YORK'S FALL SEASON

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the usual quiet blast of trumpets, S. Hurok announces a fall jubilee season by the Ballet Theatre, scheduled to start at the Metropolitan Opera House on Oct. 7. The engagement is to last a month, and five new works will be presented. It is interesting to note that of the five works, three will have music by American composers, which is a healthy sign. Norman Dello Joio has composed a score for On Stage, which is choreographer Michael Kidd's first venture with this company. According to the prospectus, the story concerns a behind-the-scene episode in ballet life.

The second American score is Lukas Foss' setting for a story based on one of O. Henry's finest stories, The Gift of the Magi. Simon Semenoff is the choreographer. And for the third American entry there is a ballet which previously has been seen in Billy Rose's Concert Varieties. That is Jerome Robbins' Interplay, which has music by Morton Gould. A fresh presentation is promised.

Mozart and Stravinsky are the composers for the two other new ballets. The former's music will be used in a ballet by John Taras called Graziana, while Stravinsky will be represented in Adolf Bolm's new version of the Firebird.

Naturally, the old favorites will be well represented. Giselle, Fancy Free, Undertow, Graduation Ball, Pillar of Fire, Bluebird and others are to be programmed. Markova, Dolin, Eglevsky, Kaye, Laing, Chase, Alonso, Kriza, Reed, Romanoff and Kidd are the leading dancers. Jascha Horenstein and Mois Zlatin will be the conductors. Thus, things shape up as in the past, with one important exception. Anthony Tudor, for the first time in its existence, no longer is with the company. He is doing the dance sequences in a forthcoming Broadway show.

REHEARSING FOR TWO NEW BALLET THEATER PRODUCTIONS.

Left, John Taras directs Diana Adams in a rehearsal of his ballet Graziana, with music by Mozart. Right, Adolph Bolm watches Alicia Markova and Anton Dolin perform a scene from his new version of Stravinsky's The Firebird.

Ballet Russe Season Closes

Something new has been added to the Ballet Russe de Monte Carlo, which opened at the New York City Center on Sept. 9 for a two-weeks' season. It is difficult to state exactly what it is, but the soloists are dancing better, the corps de ballet has improved in a noticeable manner, and the costumes have been freshened. The orchestra, too, under Messrs. Balaban and Boutnikoff, usually is in tempo and plays with a nice, strong rhythm.

It is in the corps de ballet especially that the result is startling. In some previous seasons their work has been ragged, with an all-too-obvious "let's-get-this-over-with" attitude. Now their work is firm, their precision admirable, their technique exemplary. Soloists always are right handy to have around, but a ballet company is judged by its over-all ensemble, and the ensemble at the Ballet Russe now is tops.

Of the old dancers, few are present. Danilova, Franklin and Krassovska are the last three artists remaining from the original company. Among the newer acquisitions are Ruthanna Boris, Dorothy Etheridge, Nicolas Magallanes, Leon Danielian, Pauline Goddard and Maria Tallchief. Marie-Jeanne and Patricia Wilde are appearing with this company for the first time this season.

The three ballets new to the company this season were two revivals—L'Après-midi d'un Faune, Concerto Barocco—and Comedia Balletica, which was presented during the summer at Jacob's Pillow under the title of Musical Chairs.

Concerto Barocco Bows

Concerto Barocco is George Balanchine's choreography to Bach's Concerto in D minor for two violins. There is no point in raising the old cry of heresy; and at least the music is soberly presented in its original form. We still do not especially like the idea of choreographing absolute music. There are many excellent points in Balanchine's conception, however. For one thing, he dispenses with a story and merely tries to achieve patterns that match the music's design. For another, there are no distracting costumes or sets to take one's mind off the quality of the movement alone. Since the biggest objection to the use of absolute music in dance is that the choreographer generally insists in forcing his own interpretation of music that has no single interpretation, it can be seen that this Balanchine effort is in much better taste than the others. It has been announced that the ballet will have sets and costumes instead of the simple garb worn at the premiere. This, we believe, will actually detract from its qualities. Objective, non-programmatic music demands an objective, non-programmatic treatment.

Balanchine has studied the score thoroughly. He has not tried to interpret its moods but its form. In the outer movements, where the style is contrapuntal, he manages the motion, entrances and exits so that they match the musical voices of the score; into the sustained melody of the middle movement he infuses a lyrical quality. His work is plastic and pure dance; it has many subtleties and generally avoids any suggestion of bad taste. It is the work of a man who knows his dance and has a deep feeling for design.

The leads have been divided between Marie-Jeanne and Patricia Wilde, and Ruthanna Boris and Dorothy Etheridge. There seems to be a softer line achieved by the latter couple, for Marie-Jeanne, who is a strong dancer, has a tendency toward abruptness. Magallanes handles the adagio in the middle section with style and poise. Earle Hummel and Isadore Schweitzer were the able violin soloists during the first week.

Comedia Balletica in First Viewing

Comedia Balletica is the work of Todd Bolender, to Stravinsky's Pulcinella (which has been adapted from music by Pergolesi). Attractive scenery and costumes are by Robert Davison. The work is little more than a series of divertissements by five dancers. It is pleasant and reveals a certain skill on the part of the young choreographer, though still in Balanchinesque way. There is a sameness in conception to each little dance that becomes monotonous after a while. It is well performed by Ruthanna Boris, Marie-Jeanne, Beatrice Tomkins, Herbert Bliss and Leon Danielian. The latter has developed into a spectacular technician who, when he achieves more smoothness in episodes where he is not moving fast, will be one of the finest male dancers before the public.

Other ballets performed during the season were Dances Concertantes, Mozartiana, Coppelia, Rodeo, Le Bourgeois Gentilhomme, Scheherazade, Nutcracker, Ballet Imperial, Chopin Concerto, Red Poppy and Grand Adagio. Performances deserving special mention were Pas de Deux Classique with Krassovska and Danielian; Le Beau Danube with Danilova, Franklin, Krassovska and Etheridge; and Les Sylphides with Boris, Krassovska, Etheridge and Danielian.

The company returns to City Center in February for a five-weeks' engagement.

Dance News

The first of two sets of programs given by La Meri and her company at the Ethnologic Theater during September was called Old Press Books. It was a sketch of La Meri's career as told by her sister Lilian and illustrated by the dancer. The second programs, on Sept. 18 and 19, were devoted to dances of India, Burma, Arabia, Spain, Hawaii and the Philippines.

The dance humorist, Iva Kitchell, will give a New York concert in Times Hall on Nov. 18 and with already over 30 dates booked this season for a coast-to-coast tour will finally wind up with a Wilshire Ebell concert in Los Angeles on March 24. Vancouver, Toronto, and Winnipeg are among the cities in Canada on the list.

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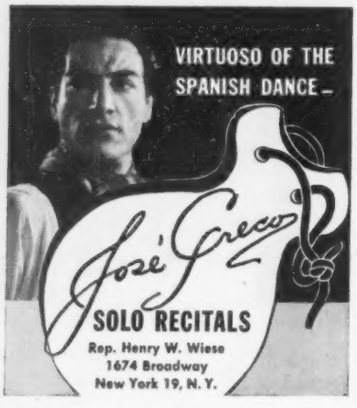

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CONCERT DANCER — CHOREOGRAPHER
Modern - Classic - Spanish

OPERA IN ARMY CAMP IS COAST INNOVATION

PAGLIACCI AT CAMP ROBERTS.

Left to right, Harold Reed as Tonio, Mary Scott as Nedda, and Val Rosing as Canio.

Opera in an army camp! That is the achievement of Val Rosing, director of entertainment, and Maj. Maurice Wakeman, Special Service Officer, at Camp Roberts, California, midway between Los Angeles and San Francisco.

The hard working pair have presented Cavalleria Rusticana, Pagliacci and Loves of Carmen, the latter being Rosing's version of Carmen, based on the original Bizet work, which used dialogue. Each opera ran for nine performances to packed houses in the Camp theater, which seats over 1,000.

All told, the duo has given seventeen major productions, the balance being light opera and musical comedy, including such operettas as Pinafore, Merry Widow, Red Mill, Desert Song, Robin Hood, Rio Rita, Roberta, New Moon and Naughty Marietta. The Commanding Officer, Col. Paul H. Brown, has given them a free hand, and the results have met enthusiastic response from the GI's in training as the huge camp. Lt. Col. F. A. Small, camp executive officer, plays cello in the efficient orchestra conducted by M/Sgt. Jack Cathcart, and Lt. Col. Lee Woods, finance officer, is a valued member of the chorus.

Most of the male roles have been filled in camp, with Wacs helping to fill out the chorus. Feminine parts and some of the male leads have been furnished by the Metro-Goldwyn-Mayer Studios in Hollywood, through the personal co-operation of Louis B. Mayer, who has taken a keen interest in the project.

The stage is fully equipped, thanks to the ingenuity of S/Sgt. Wm. C. Todt, the technical director. Scenery is designed and painted by Pfc. Edward Swayze, who was an artist in civilian life.

Just finished is a rousing production of Hit the Deck, with Mary Parker and Lynne Lyons from M-G-M Studios, Jack Matthis of Columbia Pictures, and Pvts. Turhan Bey and Joe Sullivan, on leave from Universal and M-G-M Studios, respectively. In a prominent role is Mary Scott, who also doubles as Rosing's assistant. Now in preparation is Present Arms, scheduled to begin Oct. 13.

"As army inductions will continue for at least six months, and Camp Roberts is a basic training center, there will be continued need for our work," Rosing declares. "We hope that besides contributing to morale, and therefore to the war effort, it has also helped to gain a few more devotees for music."

Paul Breisach Conducts Opera in Many Cities

After finishing his fourth busy season with the Metropolitan Opera, during which he conducted in New York and on tour performances of Fidelio, Meistersinger, Walkuere, Magic Flute and Aida, Paul Breisach fulfilled a heavy schedule of spring and summer engagements. During May he achieved signal success at the Dayton Opera Festival, directing Carmen, Rigoletto and Pagliacci. Then followed a brief intermission, while he made Victor and Columbia recordings with Charles Kullman, Herbert Janssen, Martial Singher and James Melton, before proceeding to further operatic triumphs with the Cincinnati Summer Opera in July. During August he appeared with the Grant Park Symphony Orchestra in Chicago at an operatic concert with Regina Resnik and Thomas Hayward as soloists, and September found him in Canada, for the fourth consecutive season, conducting operatic performances at Montreal, Ottawa and Toronto.

Breisach reached America in 1939, by way of Mainz, where he was General Music Director of the Opera (1925-30); Berlin, where he officiated as first conductor of the Municipal Opera (1930-33); and Vienna, Prague, Budapest, Milan, Lisbon, Stockholm, Warsaw, Bucharest and the principal cities of Soviet Russia, where he appeared as guest conductor in opera, concert and broadcasts after leaving Germany. E. B.

PAUL BREISACH
(Photo by J. Abresch.)

Heidt for City Center

Winifred Heidt, American-born and American-trained contralto, has been added to the new singers to be heard with the New York City Center Opera this fall. One of her roles will be Carmen, in which she made a transcontinental tour last season with Dr. Leopold Sachse's opera-in-English group.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 1. National Orchestral Association, CH, E; Milton Kaye, pianist, TH, E.

Oct. 2. Philadelphia Orchestra, CH, E; Maria Sokil, soprano, TH, E.

Oct. 3. Henrietta Schumann, pianist, CH, E; Rita Warsawska, coloratura soprano, TH, E.

Oct. 4. Philharmonic-Symphony, Rodzinski conducting, CH, E.

Oct. 5. Philharmonic-Symphony, Rodzinski conducting, CH, A; Bernice Reaser, pianist, TH, 5:30 p.m.; Carolyn Palmer, soprano, TH, E.

Oct. 6. Symphonic Accordion Society, CH, E; Mildred Wimmer, soprano, TH, A; Eddie Condon Jazz Concert, TH, 5:30 p.m.; Bruce Wendell, pianist, TH, E.

Oct. 7. Philharmonic-Symphony, Rodzinski conducting, CH, A; Roslyn Karron, soprano, TH, A; Andrew Watson, tenor, TH, 5:30 p.m.; Juanita Carter, soprano, TH, E; Gloria Greenberg, pianist, TiH, A; Margo Sederholm, soprano, TiH, E.

Oct. 8. Natalie Haley, mezzo-soprano, TH, E.

Oct. 9. Jacques Margolies, violinist, CH, E; Egon Petri, pianist, TH, E.

Oct. 10. Stanley Fletcher, pianist, TH, E.

Oct. 11. Philharmonic-Symphony, Rodzinski conducting, Nadia Reisenberg, pianist, soloist, CH, E.

Oct. 12. Philharmonic-Symphony, Rodzinski conducting, Nadia Reisenberg, pianist, soloist, CH, A; Roland Hayes, tenor, CH, E; Leonard Rose, cellist, TH, E.

Oct. 13. Victor Borge, pianist, CH, E; Robert Rudie, violinist, TH, A; Marguerite Kozenn, soprano, TH, E.

Oct. 14. Philharmonic-Symphony, Rodzinski conducting, Nadia Reisenberg, pianist, soloist, CH, A; Devora Nadworney, contralto, TH, A; Edith Sewell, dramatic soprano, TH, 5:30 p.m.; Samuel Yaffe, pianist, TH, E.

Oct. 15. Albert Spalding, violinist, CH, E; Adele Marcus, pianist, TH, E.

YMHA Music Series Announced

Frederick Jacobi will give 12 lectures with music on Thursday evenings, Oct. 11 through April 25, at the Young Men's Hebrew Association, New York. The lectures are divided into three groups—Chamber Music, in connection with the concerts at the YMHA by the Budapest String Quartet; The Lied; and History of the Opera.

The YMHA Sunday Night Series presents: Nov. 4, Egon Petri; Nov. 25, Joseph Schuster; Feb. 10, Ricardo Odnoposoff; March 17, Claudio Arrau; March 31, Nathan Milstein; April 14, Isaac Stern; May 5, Rudolf Serkin. The auditions winners, Ruth Duncan and Gary Graffman, pianists, are to give a joint recital. The Saidenberg Little Symphony is scheduled for concerts on Feb. 3, March 3, April 7. On Feb. 3 the Vaughn Williams Concerto for Oboe and Strings will be given its first American concert performance. Soloists will be announced later.

La Argentinita Dead

La Argentinita, noted Spanish dancer, in private life Encarnacion Lopez, died after an illness of several weeks at the New York Medical Centre on Sept. 24. Born in Buenos Aires of Spanish parents, she was 47 years old. She came to this country in 1930 and appeared in an International Revue. Later in Spain she founded the Madrid Ballet with the late musician-poet, Garcia Lorca. Her American successes dated from 1938, when she made her first tour here under the direction of S. Hurok. She danced opposite Massine in The Three-Cornered Hat during the Spring season of the Ballet Theatre at the Metropolitan in 1942, and she and her company, which included her sister, Pilar Lopez, had made six country-wide tours besides appearing as guests with Ballet Theatre.

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Carl Alwin conducted this summer at the Teatro Municipal in Rio de Janeiro and in Sao Paulo. He returned to Mexico in September to conduct at the Opera.

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SILHOUETTES

By MARY CRAIG

Does Chorus Singing Damage the Solo Voice?

Several days ago, a young soprano burst into the office in a flood of tears. In the attempt to earn badly needed "bread and lodging" money, she had taken on an ensemble singing job. After only a few weeks of rehearsal she found herself, she said, with a tired, strained throat, nervous indigestion (which probably was due to the sensation caused by swollen swallowing muscles) and incipient laryngitis. All of this, she felt, "was the result of singing with a chorus."

In this particular case, there appeared to be no reason for vocal fatigue and disability because of faulty technique. A recent solo recital had indicated that she had a pure, clear lyric voice produced with spontaneity and ease. Further questioning brought out the fact that the rehearsal tendency was towards sustained pianissimo effects and a continual "half-voice" singing on a high tessitura.

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Opinions vary so widely on the subject of dynamics that it seemed wise to present this question of chorus singing to the singers and teachers and ask for clarification. A smooth, choral pianissimo, kept in tempo, is a lovely thing. But in many cases, the listener would welcome an honest, robust forte to vitalize the colorless monotony. This is, of course, an audience reaction. On the voice side, one feels that a singer who is incapable of projecting and spinning a true, non-falsetto, soft tone does not have full mastery of vocal production. The same judgment applies to the vocalist who cannot offer a thrilling forte tone—the work may be artistic but it is disappointingly incomplete.

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But to get back to the point of chorus singing. The scale of dynamics is decided by the conductor or director, as in orchestral performance. The singer must conform. Of course, we know that there exist many voices which are perfect in timbre and weight for ensemble singing. These are not under discussion. The question centers upon the effect of constant half-voice or "blending" upon the young singer who plans a definite solo career.

Looking back to College Glee Club days, we recall a feeling of muscular constriction when trying *not* to sing over the other top voices and a distressing auditory sensation that the combined pitch was not over the peak in overtone vibration. And, although the teen-age voice of this writer ran well to A in alt, it was a blessed relief to everyone involved when she was arbitrarily transferred to the second soprano section, where she stayed comfortably and happily until a new head of the Conservatory introduced solo soprano-obbligato compositions and drafted an unwilling subject.

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Because of this experience, our suggestion to the sorrowing soprano visitor was that if she was obliged to continue in group singing, she might ask for group re-classification into a soprano section of lower tessitura and see if that would relieve the pressure and responsibility.

The Voice Editor will welcome any solution of this problem or advice on procedure. Many of our fine young singers have little or no financial resources. Ensemble work is readily available and highly paid. Will it or will it not dull solo interest or harm vocal production?

DEVORA NADWORNEY,
contralto, who will be heard in recital at Town Hall, Sunday afternoon, Oct. 14. (Photo by James Abresch.)

A Social Visit to the Dornay-Culp Studios

A reportorial or social visit to the Dornay-Culp Studios brings one into the atmosphere of pleasant happenings. It may be news which ranges from former concert audiences and friends of Mme. Betsy Culp-Dornay's European and East Indian tours to the recent achievements of Hollywood stars who are on the studio roster of pupils. Often it is the introduction of a new fine, young voice.

The history of work, artistic growth and accomplishment of the student is disclosed as one turns the pages of scrapbooks filled with interesting programs, reviews and pictures of artists of rank who made their primary appearances on the little dais at the far end of the drawingroom studio, with Mme. Dornay smiling courage to them across the piano keyboard.

It isn't all work and no fun at the salon musicales, held regularly. While the classic work is seriously presented and well-schooled, there frequently is an innovation to lift the pressure of dread from debutante nerves. It may be a surprise chorus, or the microphone brought in with broadcast effects to help a panicky beginner over the hurdles. On occasion the audience has been requested to present criticisms.

A delightful program came to attention. It is dated several years back and the participants' names are in today's music headlines. Skipping the formal first half of the program, we see a radio script, written and directed by Eddie Albert. The program, advertising "The Dornay-Culp Little Giant Vocal Pill—the tiny tablet for tired tonsils," was a merry one, with many quips that brought laughter.

The star soloist and assistant announcer was lovely Lucille Manners and the trio, Three Shades of Harlem Blue, consisted of sopranos Dorothy Kirsten, Mary Kendall and Grace Albert. Morton Bowe, who is an amateur electrician, made the clever "On the Air," "Silence" and "Applause" signs which glowed on and off. So adroit was the illusion that the majority of the audience believed it an actual hook-up. Mme. Dornay laughed when asked about this memorable affair. "I was so proud of the pupils," she said. "They sang so well and were so gifted and amusing. I knew they would go far."

Information Please!

In Amy Ellerman's busy studio there is very little time for long-drawn-out discussions. Action is the keynote for the work of the pupils, as it has been for Miss Ellerman during her successful career as an outstanding contralto. Therefore, this interview turned into a rapid question and answer session wedged in between two lesson periods scheduled, respectively, for operatic soprano and an oratorio tenor.

"Do you think there is a place for all young singers who are being prepared for careers?" we asked.

"Absolutely, yes," said Miss Ellerman. "But only if they are properly and thoroughly efficient and have the talent to warrant success. Looks, too, are becoming more important each day with television and movie development. This does not mean one should lose one's natural charm."

"Does the season appear to be a busy one?"

"If my first week back is a criterion, this will be a record-breaker."

Miss Ellerman scoffs at the idea so often entertained that singers are mediocre musicians. She herself is an excellent pianist and accompanist, and insists on all students working with her becoming good musicians. Her music library is complete and extensive.

When asked how she accomplished this, she replied "I always delved into all musical literature and acquired everything that interested me from opera to German Lieder, French songs and all other repertoire. You know, I prepared 18 roles in opera when studying in Europe. I can appreciate the predicament of many young singers today whose careers were interrupted by the war. Fortunately for me, when I returned at the time of the other war,

INGE MANSKI,
soprano, who made her debut with the Chicago Opera last winter, has been re-engaged for appearances this season. She will also sing with the Boston Grand Opera Company. Miss Manski has been signed for management by Semon Associates. (Photo by Bruno of Hollywood, N. Y.)

AMY ELLERMAN

Thomas Edison heard and took notice, which changed my work somewhat."

"Do you enjoy teaching?"

"I always taught in spite of the raising of my manager's eyebrows. Teaching never interfered with my concert work. In fact, teaching fascinated me and has proved more fascinating as I see my exponents carry out my ideals. For myself, I have never stopped studying."

"Do you approve of daily lessons?"

"I feel this isn't necessary. If the pupil has intelligence to sing, he should have it for working out the principles when guided properly. Of course, there are exceptions when the voice is a sick one, with nodes or other difficulties to be eliminated. A teacher should not become a Svengali to his pupils. The pupil must learn to acquire confidence and depend somewhat on his own resources."

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"What about your own engagements?"

"My schedule is too full for me to do much singing," Miss Ellerman said, "although I manage to carry on my solo church position, which means performing all of the oratorios through the season. Being able to demonstrate what one teaches means keeping in trim vocally. My class includes many prominent soloists in the opera, oratorio, radio, concert and movie field, but I am equally interested in our stars of tomorrow, of whom I have some ranging from 14 years up.

"America surely can boast of wonderful voices," she continued, "and it is a great satisfaction to realize that American teachers have come into recognition because of high standards. NYSTA proves this in the opportunities it offers students of its teacher-members, by providing everything a music school would offer in the way of the best teaching in musicianship-for-singers, French, Italian, German, Spanish and practical usable dramatic training. Credits are given to those working for degrees."

Miss Ellerman states her creed firmly: "The singer who has the determination and ambition, with talent, is bound to succeed. Often critics are harsh in their views, but in most instances a performer can benefit if he will. Often one should be grateful when he has been turned to other fields of endeavor, if he had nothing of musical value to give."

On February 11 Miss Ellerman is giving a lecture and demonstration of the basic principles of singing for the Metropolitan New Jersey Chapter of the American Guild of Organists.

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When Peace Came To Boston

(*Continued from page 5*)

in that direction was when he was 19. He boldly journeyed to Boston and tried to interest teaching and financial leaders in aiding him to establish a conservatory, but they considered him a mad young visionary.

Undiscouraged, he returned to Fall River and opened his own school of music, said to have been the first of its kind in America, using his system of class instruction for which he charged one dollar for 20 lessons. He was soon teaching more than 500 pupils. His concerts proved the success of his method, but he was too young and inexperienced financially to escape bankruptcy. His music store position made his living, however, and he gave his time and instruction free to a class of over 200 children in the vestry of the Methodist Episcopal Church. He taught voice, piano and interpretation and presented his pupils in many concerts.

Fame as Teacher Grew

In 1855 he was called to be organist and choirmaster at Old Trinity Church in Newport, where he became director of the local choral society and instructor of music in the schools. His work was attracting wide attention by this time, and he conducted musical conventions throughout the country. He still dreamed of helping struggling young musicians, however, and four years later went back to East Greenwich, where he founded a musical institute. Beginning with three pupils, he soon had 300, with whom he put into effect his theories of music instruction.

When the Civil War broke out, Tourjée, a keen Union patriot, tried to enlist, but was not considered strong enough to endure the long forced marches. To prove the doctors wrong, he took an exhausting hike—only to have to concede, for once, that his ambitions were beyond him.

So he served by organizing musical rallies. Typical of his methods was the tableau arranged for one of these sessions held in the Academy Hall, when a huge American flag was concealed above the stage. At the psychological moment (and antedating by a few years the latter patriotic effects of George M. Cohan), this flag was unfurled and lowered behind the singers while a patriotic number was being sung by the glee club. Need we relate that staid New England reacted with a proper degree of enthusiasm?

Studied European Conservatories

In 1863, impelled to learn more about his art, he went abroad to observe the music conservatories of Rome, Paris and Berlin and to study under eminent masters. After his return to East Greenwich, his school had so many applicants that he urged his trustees to let him realize his ideal and form it into a conservatory.

But this pioneer in music methods now was confident of his own abilities. He removed his school to Boston and there founded the New England Conservatory of Music in 1867, the same year in which the Chicago Musical College and the Cincinnati Conservatory of Music were established, while Oberlin College had added music courses also. The venture soon developed into one of the largest schools of music in the world. One of the early graduates was a young girl who had sung in his church choir —Lillian Norton, later to become Lillian Nordica, the world-famous prima donna.

Dr. Tourjée added still another to his list of innovations when he organized student tours to Europe, sometimes chartering a whole ship for his party of several hundred. He firmly believed, however, in making educational opportunities available on this side of the Atlantic. In 1872 he was elected Dean of the College of Music of Boston University, a school he was active in creating in order that students might complete their training without going abroad.

Both the Wesleyan and Middletown Universities conferred upon him the honorary degree of Doctor of Music. The National Teachers Association selected him to write and deliver a paper on A Plea For Music in Public Schools, which was circulated by the Department of Education as a public document—thus again proving him a prophet in what was to become one of the most significant trends in our music.

The Report Was Exaggerated

In 1882 the New England Conservatory had far outgrown its original quarters at Music Hall. One day a Boston paper said, "It is rumored that Dr. Tourjée has bought the St. James Hotel in Franklin Square for his expanding conservatory," and added ironically, "Perhaps he has. And perhaps he has bought the State House."

When asked about the report, Dr. Tourjée said, "It's not altogether true. I haven't bought the State House."

But he had taken over the St. James, and to insure the perpetuation of the conservatory incorporated the school, donating his personal fortune. The institution continued to flourish and in 1902 it moved to a newly erected building on Huntington Avenue, its present quarters, which since have been greatly enlarged.

The doughty old pioneer's health failed him in his last years, and he administered the conservatory from a wheel chair until his death in 1891. After him other hands took the helm—Faelten, Chadwick, Goodrich and the present head, Quincy Porter.

The famous school has trained several generations of the most eminent musicians in New England and the nation. Among the composers who studied there were Henry Hadley, Edward Burlingame Hill, Daniel Gregory Mason, Arthur Shepherd and Paul White; the conductors include Karl Krueger and Rudolph Ringwall; operatic singers, in addition to Nordica, such eminent figures as Louise Homer, Edith Mason and others; pianists, Guy Maier, Lee Pattison, J. M. Sanroma, George Copeland, and many heads of music departments in colleges.

This educator's gift to his successors was that he, in common with a small group of pioneers in other cities of the country, proved that the American conservatory of music—despite some examples which were founded and survived only briefly—could become an institution of great and lasting influence and prestige, rivalling the older and more famous ones of Europe. He was the prophet of a new day which reached its apogee in the present century, when our schools of music have come to be among the most celebrated in the world, and when American students no longer feel obliged to travel to Europe for their training—when, in fact, many careers which begin here later enrich too the musical capitals of other lands, and when talented students from Europe are sent here for study. Could he return, he doubtless would rejoice that the center of musical gravity has definitely shifted to this side of the ocean, perhaps permanently. LEO EBEN TOURJÉE.

Harms Setting of Chausson on Air

The English setting of Chausson's Pater Noster for solo voice and organ by John Harms, F.A.G.O., of New York, was recently presented in a coast-to-coast broadcast over WEAF, with Mr. Harms at the organ. On Oct. 14 the first Messiah performance of the season will be given at the West End Presbyterian Church, New York, by the John Harms Chorus, with Mr. Harms directing. Soloists will be Eileen Farrell, soprano, Georgia Standing, contralto, William Hain, tenor, and Kenneth Schon, bass-baritone.

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CHICAGO PREPARES SCHEDULE

By ELSA BOROWSKI

CHICAGO.—Announcements of the pending music season in Chicago disclose unprecedented activity to come, with Orchestra Hall bearing the brunt of most of the concert performances, and the overflow taken care of by Kimball Hall and the Eighth Street Theatre. The Opera House still will purvey dramatic music, the representations of the touring ballet companies and some miscellaneous attractions. Two September performances (The Bartered Bride and Rigoletto) at the Ashland Auditorium, given by the Citizens' Opera Co., organized by Anna Fitzu, and the Ballet Russe de Monte Carlo invasion of the town, with a booking of sixteen performances, may be said officially to open the season. The latter will present many popular favorites in the repertory, as well as several novelties and what is a revival—to Chicago, at least—in Ruth Page's Frankie and Johnny.

The Chicago Symphony Orchestra season, which gets under way on Oct. 4, is the next opening on the list. There will be, as in previous years, 28 Thursday-Friday concerts, 12 Tuesday afternoon programs and the usual number of popular and young people's concerts. An impressive list of soloists will appear, including Claudio Arrau, Alexander Brailowsky, Sascha Gorodnitzki, Vladimir Horowitz, William Kapell, Artur Rubinstein, Rudolph Serkin, Witold Malcuzynski, Raya Garbousova, Gregor Piatigorsky, Dudley Powers, Milton Preves, Zino Francescatti, Yehudi Menuhin, Erica Morini, John Weicher, Lorenzo Alvary, Emery Darcy, Mack Harrell, Martial Singher, Eleanor Steber, Astrid Varnay and Kerstin Thorborg. The majority of the performances will be conducted by Desire Defauw, but a number will fall also to Hans Lange. Rudolph Ganz will conduct four pairs of the young people's concerts. Novelties thus far announced are Prokofieff's Children's Suite, The Seven Ages, by John Alden Carpenter, Shostakovitch's Eighth Symphony and Symphonic Poem by Shebalin.

The Chicago Opera Company opens its six week season Oct. 8 with a production of Massenet's Manon, conducted by Fausto Cleva, General Artistic Director. The principals will be Bidu Sayao, Armand Tokatyan, John Brownlee and Nicola Moscona. The repertory of the first week will comprise performances of Rigoletto, Trovatore, Carmen, Tosca.

Zelzer Plans Additional Concerts

In addition to his Saturday night Orchestra Hall subscription series, which will present General Platoff's Don Cossack Russian Male Choir, Lauritz Melchoir, Heifetz, Paul Draper and Larry Adler, Helen Traubel, and Artur Schnabel, Harry Zelzer announces three additional concerts. Grace Moore will make her only Chicago recital appearance under his management; a dance program will be given by Janina Frostowna and Felix Sadowski; and Sigmund Romberg will conduct his concert orchestra, assisted by four soloists.

Bertha Ott Management Begins

Bertha Ott announces a long list of recitals to be given at Kimball Hall under her management, which includes Marion McCree, Carole Stafford, sopranos, Felicitas Gobineau, dancer, Rudolph Reuter, pianist, Lyell Barbour, pianist, Fay Satton, soprano, Eunye Register, soprano, Shirley Effenbach, pianist, Lester Mather, pianist, and Evelyn White, pianist, among others.

Will and Kuyper Announcements

Howard Will lists three attractions in his preliminary announcement—the only Chicago appearance of the Budapest Quartet, a song recital by John Toms, tenor, and a recital by the Boston pianist, Elizabeth Travis. All three will appear at Kimball Hall.

George A. Kuyper, manager of the Chicago Symphony Orchestra, announces a series of recitals to be given at Orchestra Hall under his management. He will present Frieda Hempel, Simon Barere, Muriel Kerr, Leon Fleisher, the Trapp Family Singers, Alexander Brailowsky, Vladimir Horowitz and Gregor Piatigorsky.

Roosevelt College Adds to Faculty

Interest greeted the announcement of two additional members of the faculty of the School of Music of the newly founded Roosevelt College. David Moll, instructor of violin, received the degree of Bachelor and Master of Music from Northwestern University and for ten years was a member of the Chicago Symphony, from which he recently resigned to join the staff of the NBC studios in Chicago. As a soloist he has appeared with the Chicago Symphony, five times with the Illinois Symphony and twice at the Grant Park concerts, besides numerous recitals in Chicago and the Middle West.

Barrett Spach, organist and choir director of the Fourth Presbyterian Church, received his training at the David Mannes School in New York, with Nadia Boulanger in Paris and Eric DeLamarter in Chicago. He has served as lecturer on Church Music at the Chicago Theological Seminary (University of Chicago) since 1937, has also lectured at Northwestern University, and was visiting professor of Music at the University of Michigan in 1944. His frequent organ recitals include appearances in Cincinnati, Ann Arbor, at Northwestern University and the University of Chicago.

La Julia Rhea on Tour

La Julia Rhea, dramatic soprano, whose appearance at Grant Park two months ago was very favorably received by public and press, will be heard in recital in the following cities this fall: Monroe, La., Atlanta, Ga., Louisville and Paducah, Ky., Kansas City, Mo., and Pittsburgh, Pa.

Russian Trio Opens Arts Club Series

Beginning its 15th season as a chamber music organization, the Russian Trio—Nina Mesirow-Minchin, pianist, Fritz Siegal, violinist, and Ennio Bolognini, violoncellist—will give the first concert of the annual series at the Arts Club, November 7, appearing the first Wednesday of each month thereafter, up to and including April. These concerts are open to the general public as well as to subscribers, and present a comprehensive cross-section of the trio literature

Rudolph Reuter Begins Busy Season

Returning from Wisconsin, where he vacationed after a strenuous summer of

(*Continued on page 22*)

Chicago Sun . . . . IL TROVATORE
"A spirited interpretation under the direction of William Fantozzi."

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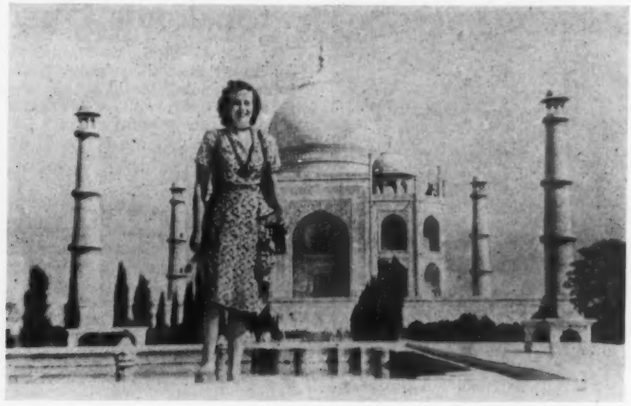

ANN BUCKLEY,
soprano, in front of the Taj Mahal at Agra, India, during her recent USO-Camp Shows tour of the China-Burma-India Theatre.

USO LOG

Paul Robeson, baritone, with Lawrence Brown, accompanist, and Miriam Solovieff, violinist, has returned from a five weeks' USO-Camp Shows tour of Germany and Czechoslovakia. Sgt. Eugene List, pianist, joined them to tour France. They broadcast from Paris and Munich and played in the Wagner Opera House in Bayreuth and other halls.

The Serge Jaroff Don Cossack Chorus is back from 11 weeks of USO-Camp Show appearances in France and Germany, during which they were invited to sing for Gen. Eisenhower in Frankfurt. The chorus will give two performances at the Metropolitan Opera House in October and then go on a coast to coast tour of the United States and Canada.

Lauritz Melchior has been invited to sing in his native country at a celebration of the 75th birthday of the King of Denmark on Sept. 26.

Mr. Melchior left New York by plane on Sept. 14 for Denmark. He said that he planned also to give concerts in Berlin and Hamburg for the American troops and to revisit his former summer estate which had been seized by the Nazis. Mr. Melchior also hoped to meet his son Ib, a staff sergeant in the U. S. Army counter-intelligence corps, who is stationed in Bavaria.

Edwin Franko Goldman, the bandleader, leaves shortly on a tour under USO-Camp Shows auspices. He will conduct organized Army bands throughout the Pacific area.

Elisabeth Schumann has gone to England for twelve concerts, and was to make her British re-entry after six years as soloist with the B. B. C. Symphony, Sept. 12. The soprano will also give concerts for American servicemen at camps in that country.

S/Sgt. Hans Busch, son of Fritz Busch, the conductor, is stationed with the U. S. Army in Italy and is working in the capacity of a stage director at the Opera Reale in Rome and at the Teatro Comunale in Florence. Some of the operas he has staged in Italy recently are Traviata, Don Pasquale, Aida, La Forza del Destino and Carmen. The title role of the last work was sung by the American mezzo-soprano, Edwina Eustis, by permission of the U. S. O.

Josef Blatt is on a U. S. O. tour of Germany as conductor of Rosalinda. The production has a company of 65, including an experienced French orchestra, and is appearing in the larger cities. They had a run of two weeks in the Festspielhaus of Bayreuth.

Lt. Walter Ducloux, now serving overseas, has conducted symphony concerts in Czechoslovakia and France. He was formerly assistant to Toscanini at the Lucerne Festival.

Baltimore Summer Concerts Draw Some 200,000

BALTIMORE, MD.—The Municipal Department of Music has just concluded its most successful season, a record remarkable because the summer's rainfall added up to more inches than most Baltimoreans care to recall. Robert Paul Iula, executive secretary of the Board of Municipal Music, announces that 106 concerts were played by the two white bands and 18 concerts by the two colored ones.

There were four massed band concerts, the first given at the huge Municipal Stadium, to honor the city's war dead. Major General Anthony C. McAuliffe was the principal speaker. Also present were Governor Herbert R. O'Conor and Mayor Theodore R. McKeldin, the latter presenting a certificate of appreciation to Mr. Iula for the fine work he has done for municipal music in Baltimore. Nearly 15,000 turned out for the second special concert in Druid Hill Park, "Fiesta in Old Madrid." The final massed concert consisted of a performance of the Gilbert and Sullivan operetta, Trial by Jury, the first time the Municipal Department has attempted a work of such scope. The principals and large chorus were all of this city.

Mr. Iula estimates that the bands played to well over 200,000 during the summer. Community singing was a feature of every program. Osmar P. Steinwald conducted the Park Band and Robert V. Lansinger served in a similar capacity for the Municipal Band. The massing of the two colored bands, plus soloists and a chorus of 60 voices, drew an audience of over 15,000 persons.

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LONDON: NOVELTIES AT "PROM"

By HUGH LIVERSIDGE

LONDON. — The Promenade Concerts continue their triumphant progress before packed Albert Hall audiences. In view of the fact that new programs are presented on six nights of the week, the orchestral playing is of a somewhat higher standard than we would expect. Part of the credit for this is undoubtedly due not only to Sir Adrian Boult and Basil Cameron but also to the accomplished associate conductor and noted composer, Constant Lambert.

Victory night made little difference to the attendance at the "Promenade" Concerts. The Albert Hall was densely thronged as usual. The proceedings opened with the national anthems of Britain, the United States, Soviet Russia and China, played by the London Symphony Orchestra under Basil Cameron. The concert, which was devoted to Schumann and Mozart, followed its normal way except that the "Jupiter" Symphony was interrupted after the first movement for the audience to hear the King's speech. The most noteworthy musical event was Elena Danieli's superb singing of Non mi dir. Her interpretation would have graced the best performances of Don Giovanni at the world's greatest opera houses in pre-war days.

New Works

One of the praiseworthy features of the "Proms" is the way they sponsor modern composers by presenting many new works. Czech composer Martinu's Memorial to Lidice was very well received. Recalling the tragedy of the Czech village, it is really a poignant musical obsequy which avoids all sentimentality but is most expressive in sentiment. This was played by the London Symphony Orchestra under Basil Cameron.

Vaughan Williams Premiere

Two years ago, in the "Prom" season, Vaughan Williams's Fifth Symphony made a profound impression. This year another of his compositions, The Story of a Flemish Farm, won new laurels for this great British composer. The suite is in seven episodes and deals with a flag hidden by the Belgians at the time of the invasion and how it was recovered and brought to England. In every bar the composer stresses his mastery; the scoring is, as usual, singularly happy.

Beethoven Concerto Revived

An element of novelty was introduced into a Beethoven night by the composer's rarely heard Concerto in C for violin, cello and orchestra. Although much of the work is the small change of early nineteenth century formulae, it has moments of charm and falls gratefully upon the ear. We were singularly fortunate in having as soloists three exceptionally able musicians, Frederick Grinke, violin; Florence Hooton, cello, and Kendall Taylor, piano. The three eminent soloists blended together and "played into each other's hands" with supreme artistry and brilliance.

B.B.C. Takes Over

The B.B.C. Orchestra has taken over from the London Symphony at the "Proms"—as arranged—and will play until the end of the season. They celebrated the occasion by giving us one of the finest works of modern times by our great composer Vaughan Williams. His Serenade to Music was written for the late Sir Henry Wood's Jubilee concert. Like much of Vaughan Williams' work it contains some of the most lovely music—which for want of a better description I would term four-dimensional.

Meanwhile Britain's famous orchestra, the London Philharmonic, continues with its magnificent range of concerts all over Britain to capacity audiences.

Fistoulari and L.S.O.

Moreover, the Cambridge Theatre Sunday afternoon concerts, with the London Symphony Orchestra, continue. Fistoulari and the L.S.O. opened with a finely read performance of a tasteful arrangement of a Vivaldi concerto. A newcomer, Edith Vogel, took the measure of Beethoven's "Emperor" Concerto. Good though her rendition was, it would have been even better if she had been able to produce a more mellow yet resonant tone in the fortissimo passages. Dennis Brain, now in the R.A.F., was able soloist in a Mozart Horn concerto. His execution was clear and neat, but his tone, although sweet, was small and he could have played some passages—notably in the Rondo—with more *brio* and *élan*.

The concert concluded with a spirited, yet lyrical, performance of Mendelssohn's delightful "Italian" Symphony. Lack of rehearsal—the curse of British concert life—robbed Fistoulari of some of his well-considered effects.

L.P.O. Concerts

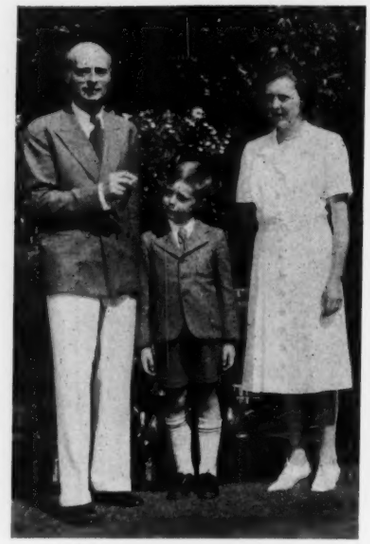
Londoners seem destined to have plenty of orchestral concerts. The London Philharmonic Orchestra opens a series of Sunday afternoon events, at the Stoll Theatre on Sept. 30. Sir Thomas Beecham will conduct the first three concerts, and the fourth will be led by Dr. Heinz Unger. Dr. Unger recently completed a most successful tour with the Halle orchestra in the absence of John Barbirolli on holiday. The L.P.O. will in addition give a series of Thursday evening concerts at the Albert Hall commencing Nov. 1.

In November the L.P.O. will also visit Brussels, Antwerp, and Paris with Sir Thomas Beecham and Charles Münch. During this period the Orchestra du Conservatoire de Paris will visit Britain and will take over the Stoll series during the absence of the L.P.O.

At the Cambridge Theatre the New London Orchestra under its conductor, Alec Sherman, and Fistoulari will be heard on Sunday afternoons. The London Symphony will be heard at the Albert Hall.

Barbirolli for Continent

Barbirolli is touring Germany, entertaining the troops as guest conductor of the Sadlers Wells Opera, with Parry Jones as guest artist. It will be recalled that Barbirolli and the Hallé Orchestra toured the Netherlands during actual hostilities. (It was on this occasion that Mrs. Barbirolli broke her arm.)



MR. AND MRS. MISCHEL CHERNIAVSKY AND MARK, their youngest son, in Vancouver. The cellist will make a concert tour of Mexico and Central America with his brother Jan, pianist, before sailing for England, where his wife and children will await him. (Photo by Vancouver Sun.)

St. Louis Opera

ST. LOUIS.—St. Louis Municipal Opera concluded its 27th season, recording a total attendance of 779,530. Of the 88 scheduled performances, four had to be cancelled on account of rain.

A financial success as usual, the season was also one of high artistic merit. Four artists from the Metropolitan Opera distinguishing themselves were Mack Harrell, Mimi Benzell, Morton Bowe and John Gurney. Lucille Manners of radio fame scored an outstanding success in two productions, as did Rosemarie Brancato, who had already established herself in popularity here on former occasions.

If the directors of Municipal Opera were awarding Oscars for best performances of the year, they would need two. One would go without a dissenting vote to Mack Harrell for his really great performance of Pali Rasz in Sari, and the same award for the same reason would be due Norma Terris for an unforgettable impression made in Bitter Sweet.

Edwin McArthur as musical director was generally conceded to be one of the best ever to hold this difficult post, and his work was generously applauded by all, both in front and behind the footlights. The scenic designing by Watson Barratt again showed consummate artistry, and the twelve productions under the general direction of John Kennedy were unsurpassed.

Cole Porter's Jubilee, which opened the season with eleven performances, had an attendance of 76,097; The O'Brien Girl, 57,472; The Fortune Teller, 63,092; New Moon (6 performances), 62,422; Cat and the Fiddle, 61,716; Madame Pompadour, 58,861; Firefly, 75,398; Pink Lady, 66,793; Three Musketeers (five performances), 46,773; Bitter Sweet, 72,368; Sari (six performances), 61,319, and Roberta, 77,119, the latter having the second largest week in the history of the organization.

The summer series of six concerts by the Little Symphony under the leadership of Stanley Chapple, given in Washington University Quadrangle, was attended by the largest clientele in its young history. Some 2,500 persons heard the final concert. The sponsors of this organization are now making plans for next summer, which include the return of Mr. Chapple with some interesting new scores, and the appearance of several vocal and instrumental soloists.

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(Above) The Omaha class included Eugenie and Hester Whitmore, Mrs. Elmer Koch, Lenore Van Kirk, Mary Fitzsimmons Massey. Mr. Alberti is sixth from the left, first row. Studying with Mr. Alberti but not in the picture were Charles Sager and Mr. and Mrs. J. F. Schlott. (Below) In the Salt Lake City group, Mr. Alberti stands next to the pillar, with John Marlowe Nielsen and Edna Evans Johnson on his right.

Alberti Holds Classes In West and South

Solon Alberti has returned to New York from his annual summer classes for singers in cities in the west and south. For 14 years he has held such classes in Chicago, Los Angeles, Memphis, Denver, Wichita Falls, Omaha, and Salt Lake City.

This summer, he reports, was the most successful of all, from the standpoint of both number and talent of singers. In Omaha, where Mr. Alberti had the largest class of any summer session he has held, Eugenie Whitmore, his representative, had waiting for him a numerous group of both pupils and teachers of voice. John Marlowe Nielson registered a very large class for him in Salt Lake City.

"One of the most hopeful signs of the times," Mr. Alberti holds, "is that people all over the country, whose incomes have been larger in the last few years, have felt the urge to study one of the arts, with the result that teachers everywhere have been busier than ever.

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He reports that within the past two years changes have been made which have resulted in doubling the size and efficiency of the organization. The new Streamline Syllabus is a model of succinct information; the new judge's sheet is the outcome of much coordinated effort; and ratings worked out on a national mathematical scale by experts at headquarters are proof that grades can be both individual and homogeneous.

New opportunities for artist pupils are being developed, scholarships for deserving High School graduates offered, new judges of national reputation selected, and many more chapters are taking their places in this pattern of musical achievement.

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Music Clubs Place Tablet on L. I. Home of Payne

The little salt-box house at East Hampton, Long Island, where John Howard Payne, who wrote the lyrics of Home, Sweet Home, once lived, was marked with a bronze tablet on Sept. 24, the gift of the National Federation of Music Clubs. The ceremonies took place at noon in the East Hampton Museum and were in charge of Mrs. Ralph A. Herbruck of Dayton, O., Federation Chairman of Music in the Home.

Ceremonies included the presentation of the tablet by Mrs. Guy Patterson Gannett, president of the Federation, acceptance by Mayor Judson L. Bannister of East Hampton.

Teyte and Copeland in Joint Debussy Series

Maggie Teyte, English soprano, and George Copeland, American pianist, will appear together on the concert stage for the first time in a series of Debussy recitals. They make their first joint appearance in Constitution Hall in Washington, D. C., on Oct. 1, and will be at the Academy of Music in Philadelphia, Oct. 10. Plans are being made to present additional joint recitals in Boston, Chicago, Providence and Princeton. The series will be under the auspices of the French Embassy and is given for the benefit of orphans of the French Resistance.

Jacobs to Lead Medics' Orchestra

Max Jacobs, violinist and conductor, has abeen appointed conductor of the Doctors Orchestral Society of New York, the members of which are doctors and dentists from New York and a radius of 100 miles. Rehearsals are held at the Hospital for Speech Disorders; three concerts are planned for the season with noted artists assisting. Mr. Jacobs is also conductor of the Young Men's Symphony Orchestra of New York, said to be the oldest training orchestra in America, whose trainees are filling positions in major orchestras throughout the country.

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2. DR. DONALD M. SWARTHOUT, President of the National Association of Schools of Music, has joined the National Membership Committee of the Guild.

3. THE COMMITTEE OF DEANS, Hans Barth, John Mokrejs, and Carl M. Roeder, have been re-appointed by Mr. Allison.

4. Each Guild Member who entered pupils in the 1945 Auditions will receive complimentary membership in the MUSIC TEACHERS NATIONAL ASSOCIATION, including the MTNA BULLETIN, published quarterly, during the coming year.

5. GUILD MEMBERS who maintained membership in 1945 will each receive a copy of the *revised* Guild Syllabus this month including membership renewal card. Prospective members may send request to Box 1113, Austin 6, Texas.

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LOS ANGELES: Bowl Finale Animated

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Two operas completed the 24th Hollywood Bowl season of Symphonies Under the Stars, as the Bowl, in cooperation with Giorgio d'Andria's National Opera Company, divided the customary operatic twins, Cavalleria Rusticana and Pagliacci, for separate performances of Sept. 6 and 8.

Dusolina Giannini's lovely voice and dramatic acting brought out a particularly vivid interpretation of Santuzza and won her an ovation. Mario Berini sang an excellent Turiddu, showing a firm tenor of enjoyable quality. Jane McGowan was a pleasing Lola, Jess Walters proved an adequate Alfio and Clemence Gifford was the Mamma Lucia. James Guthrie conducted efficiently and prefaced the opera with orchestral items by Ponchielli, Verdi and Bizet. The chorus was well trained by Hugo Strelitzer and William Wymetal's staging was first rate in both operas.

Jess Walters easily captured vocal honors in Pagliacci with an intense, resonant Prologue and acted Tonio convincingly. Giovanni Martinelli supplied a routined Canio but with little voice left. Christina Carroll was a cool-voiced Nedda and George Burnson and Marek Windheim completed the cast. Aldo Franchetti's skillful conducting achieved a notably fine balance.

During the two preceding weeks, the lovely performances of the Ballet Theattre occupied the Thursday, Friday and Saturday nights with repetitions of the repertoire previously reviewed.

Ninth Symphony a Feature

An impressive sight was the chorus of over 1000 voices which supported the orchestra on Aug. 28 for a performance of Beethoven's Ninth Symphony. It overflowed the shell onto the proscenium and the effect, by microphones, was both vocally and visibly huge. Soloists were Elizabeth Bollinger, Wauneva Bell, Robert Kidder and Tudor Williams, with Williams and Miss Bell showing far the best voices and making their words clear. The interpretation by Musical Director Leopold Stokowski was rather cut-and-dried, with the best showing made in the massive finale.

PATRICE MUNSEL,
young coloratura soprano of the Metropolitan Opera, recently received honorary membership in Sigma Alpha Iota. She was initiated by the fraternity's chapter at the University of California.

Stokowski's presentation of Shostakovich's overlong, discursive Seventh Symphony on Aug. 21 was easily the dullest event of the year. The work certainly has its moments, but to make it anything more than a cure for insomnia it needs more adroit conducting than it received on this occasion. Coupled with it was William Grant Still's Old California, delivered like a reading rehearsal.

Basso Nicola Moscona scored a triumph in the Bowl, August 20, with his fine singing of arias from Verdi's Don Carlos, Gounod's Faust and Mozart's Marriage of Figaro. His powerful voice was of velvety quality, handled with a judicius blend of musicianship and emtional appeal.

Stokowski offered his best conducting of the season in the Respighi Pines of Rome. Particularly interesting was Walter Scharf's Palestine Suite, four numbers of intrinsic charm, colorfully scored.

Radio Auditions Winner Heard

Winner of the Bowl's radio audition contest was Soprano Phyllis Moffet, who appeared as soloist Aug. 26 in Mozart and Leoncavallo arias, and displayed a voice of considerable promise. James V. Abato (now in the U. S. Navy) gave a brilliant performance of Paul Creston's colorful Concerto for Saxophone. A third soloist, Ray Turner, played Victor Young's showy, popular Pearls on Velvet, and Stokowski conducted Dukas, Bach, Scriabin, Wagner and Strauss items.

Isaac Stern, last of the Bowl soloists on Sept. 2, made a decided impression with an admirable presentation of Lalo's Symphonie Espagnole, combining virtuosity and appealing tone. Stokowski led the orchestra in short selections by Wagner, Brahms, Schubert, Tchaikovsky, Herbert and Beethoven.

Recitals Get under Way

Hortense Love's first local recital in Embassy Auditorium, Sept. 12, discovered a young Negro soprano of exceptional voice and ability. Her musicianship was immediately apparent in her opening Bach and Mozart selections, which had well played violin obbligati by Mischa Violin. Her luscious quality of voice and interpretative artistry were shown to advantage in Schubert and Brahms lieder and French songs by Duparc, Chausson, Szulc and Groviez, and her flexibility was evinced in Ah, fors é lu, from La Traviata.

An unusual group was of songs by Negro composers which included Will Marion Cook's free setting of a spiritual. Troubled in Mind, Burleigh's tender ballad, Just You, Gerald Cook's dramatic, artistic Tell Me, Lord, and William Grant Still's humorous Winter's Approach. Two splendid, modern arrangements by Margaret Bonds climaxed a group of spirituals. Paul Ulanowsky supplied delightfully balanced piano accompaniments.

Tchaikovsky Opera a Success

Song Without Words, a new light opera produced by Theodore Bachenheimer, had a gala opening in the Philharmonic Auditorium Aug. 20, and made an immediate hit. Purporting to be an episode in the life of Tchaikovsky, it used the composer's music throughout, tastefully arranged by Franz Steininger, who also conducted. It is a safe bet that it will prove the operetta success of the year.

Sensibly enough, Tchaikovsky, portrayed by John Maxwell Hayes, was not a singing role. The best singing was that of warm-voiced Leonore Rae as Sonja, and her Troika number, with John Pell, brought down the house. Margit Bokor was pleasing as Desiree Artot. James Newell, who opened as Count Staffan, has since been replaced by the stronger John Schaefer. Eric Blore provided amusing comedy, the ballet work was charming and the chorus sang well. The production values, costumes and settings were opulent.

At Florentine Gardens

The exquisite dancing of Inga and Jon Zerby was a high point of Frank R. Bruni's new "Parisian Nights" show at Florentine Gardens. The duo functioned with the deceptive ease of complete artistry, scoring especially in a Waltz Caprice of interpretative charm. Buell Thomas's resonant voice stopped the show in Vesti la giubba from Pagliacci. Emil Boreo was an emphatic hit in his own well-known Dance of the Wooden Soldiers, with the assistance of Betty Bradley and an attractive ensemble. The Mazzone-Abbott Dancers provided a rousing Apache finale. Costumes proved both gorgeous and daring. Emil Baffa conducted the orchestra with skill and versatility, and N.T.G. was again master of ceremonies.

HOLLYWOOD NOTES

A good many musicians were visible at the opening of the Hollywood Park Race Track, which drew its largest first-day crowd to date. Prominent was Jacques Rachmilovich, musical director of the Santa Monica Symphony Orchestra, who loves horses next to music.

•

Composer Norman Söreng Wright is vacationing in Guatemala. He took a fat bundle of music paper with him, which he expects to fill with notes on indigenous music, and providently gave his Spanish a good brushing-up.

•

Helena Lewyn, well-known concert pianist and teacher, resumed her Saturday workshop afternoons on Sept. 15, when 15 of her junior pupils played for each other. At these affairs several hours are given to friendly rivalry in some specified phase of technique, and discussion of concerts or musical films.

Béla Bartók Passes

As Musical Courier went to press, news was received of the death of Béla Bartók, eminent Hungarian composer, in New York on Sept. 26. A detailed obituary notice will appear in the Oct. 15 issue.

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TWO CHARMING LADIES KEEP IMPRESARIOS APART

at the recent Opera Guild of Southern California gathering at Pierre's in San Marino, Los Angeles suburb. Left to right are Earle Lewis, Metropolitan Opera, Assistant General Manager; Mrs. Pierre de Vrahnos; Giorgio d'Andria, director of the National Opera Co.; Mrs. Arthur Bergh, president of the Guild, and L. E. Behymer, West Coast impresario for over fifty years. (Photo by Otto Rothschild.)

→
RALPH THOMAS,

in the patio of his studio in Hollywood.

So. California Opera Guild Honors Harvey S. Mudd

LOS ANGELES.—The Opera Guild of Southern California, meeting in the KFI Broadcasting Studios on Sept. 4, voted to honor Harvey Seeley Mudd as the man who has done most for the musical advancement of Southern California in the past year. Mrs. Arthur Bergh, president, announced that the presentation of the Guild's annual award of merit would be made to him on the stage of the Shrine Auditorium at the opening performance of the San Francisco Opera season.

Mr. Mudd has long been identified with the Los Angeles Philharmonic Orchestra, and at present heads the Southern California Symphony Assn., which sponsors the ensemble.

The nominating committee, consisting of Harold W. Tuttle, L. E. Behymer, Louis Woodson Curtis, William McKelvy Martin and Mmes. Robert Anstead and Morgan Padelford, also nominated Mrs. Alice Coleman Batchelder, Capt. G. Allan Hancock and Henry Duque. Changes in the Guild's fiscal year, a new membership drive and opera plans were also discussed at the meeting.

America Is Due to Produce Next Master, Says Theorist

The world's next great composer in all probability will emerge from America, and there is a distinct possibility that he may come from the ranks of motion picture studio or radio composers, according to Julius Gold, world renowned musicologist and pedagogue now making his home in Hollywood.

"The studio and radio composers have a great advantage in being able to experiment, within reason, and to hear and study the results of these experiments," Mr. Gold declared. "It is worthy of note that practically every composer in these fields is working hard to improve himself, in one way or another. Many occupy most of their spare time in serious symphonic composition.

"Nearly all of my students are engaged in these fields, and they are the best students any instructor could wish for. They are eager to achieve complete mastory of musical idiom and practice, and their application is tremendous."

Exponent of Ziehn

Mr. Gold himself was fortunate in his own choice of teachers. As a young man he studied with the distinguished theoretician Bernhard Ziehn, an emigre from Germany whose already great reputation has been enhanced by Gold's constant and inspired exposition and elaboration of Ziehn's principles of harmony. Grove's Dictionary of Music and Musicians (American Supplement, 1928) cites Mr. Gold as "the foremost exponent of Ziehn's work."

He is the recipient of honorary degrees, including the Doctorate of Music, and has taught at Drake and Stanford Universities and at the Dominican College of San Rafael. His extensive general research library is one of the most complete and valuable personal collections in this country.

He is the teacher of many noted American composers, conductors and instrumentalists, including Otto Cesana, formerly affiliated with Radio City Music Hall and composer of symphonic works heard frequently; Major Meredith Willson, outstanding Hollywood maestro, who continues to value Gold's constructive criticism; Ernest Gill, popular radio artist and for several years conductor of the NBC orchestra in San Francisco and later of the Blue Network, Western Division; Isaac Stern, brilliant young violinist virtuoso; Winthrop Sargeant, staff-writer on Time; Dr. Lloyd Hibbert, musicologist and lecturer; and various holders of first chairs in the New York Philharmonic, Cleveland and San Francisco orchestras.

R. D. S.

Hollywood Studios of Ralph Thomas Have Produced Leaders in Song World

LOS ANGELES.—Ralph Thomas, Hollywood vocal teacher, took up his work in this country after study abroad with prominent teachers and singing in concert in many Continental cities, including Paris and Milan. In America he has given concerts in almost every state, has studied acting and appeared on the stage in New York, and for several years owned and operated the Ralph Thomas Opera Company.

For the last 15 years he has had vocal studios in Los Angeles and Hollywood, where he has trained hundreds of singers for stage, screen, radio and opera. For the advancement of his pupils and to make them familiar with large audiences, he has presented more than 200 public recitals, both adult and juvenile, in prominent auditoriums and on his many radio programs.

Among singers who have worked with Mr. Thomas is Deanna Durbin, Carol Deis, NBC artist, won the national prize of $5,000 while she was his pupil. Other Thomas pupils include Lois Butler, 13 years old, who has sung on the Nelson Eddy radio program; Jeanne McLaren, 14, now being considered for a movie contract; Janet Walker, 12, presented in several pictures and on nationwide radio programs; Tommy Lee, 14, heard in concerts and on the Los Angeles Breakfast Club broadcast; Martha Moen, soprano, who has sung on the radio and toured extensively for the USO.

Janssen in Coast Opera Series

Herbert Janssen, basso of the Metropolitan Opera, is on the Coast to sing with the San Francisco Opera. He returns to New York on Nov. 10 for Metropolitan Opera rehearsals and to sing with the New York Philharmonic in November. He will resume his voice class at Finch Junior College and private teaching at his studio in the Hotel Ansonia.

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(*Continued from page* 16)

teaching, Rudolph Reuter immediately embarked upon preparation for his coming season of piano recitals. In September he made his third appearance at Muncie, Ind., and a second at Bloomington, Ill. The first of his Chicago recitals this season is scheduled for Oct. 23 under the management of Bertha Ott.

Sonia Sharnova Reopens Studio

Sonia Sharnova, well-known American contralto, has just returned from California, where she spent the summer coaching German lieder with Lotte Lehmann, and has reopened her studio in the Fine Arts Bldg. Mme. Sharnova first attracted attention, as an artist of distinction, when she returned from her studios in Europe and made a coast to coast tour of this country with the German Opera Company in 1929. Subsequently, she made a number of successful appearance with the Chicago Opera; she has been a guest artist with the St. Louis, Cincinnati and other important operatic organizations and has fulfilled innumerable concert and oratorio dates.

Edward Meltzer Directs Opera Workshop

A training course for opera-minded Chicago singers, which aimed to extend experience in a varied repertoire, is offered by the Variety School Fine Arts, under the direction of Edward Meltzer. General rehearsals are held Monday evenings at 228 S. Wabash Ave. Carmen and La Traviata, now undergoing preparation, will be presented in the Workshop's own theatre before being produced in other theatres and auditoriums in Chicago and its environs. The project benefits by the experience of Edward Meltzer, who has conducted performances in Vienna, New York, Chicago, Boston, Pittsburgh and other music centers of this country, and who has at his command a large repertoire of operatic works.

Paggi Artist Wins Chicagoland Contest

Winifred Heckman, mezzo-contralto, and artist student of the Ada Paggi vocal studios, added to her laurels received when she appeared with the Grant Park Symphony Orchestra in midsummer, by winning the Chicagoland Music Festival contest, which is annually sponsored by the Chicago Tribune. Singing Donizetti's difficult dramatic aria, O Mio Fernando, from La Favorita, Miss Heckman was acclaimed by the judges and an audience of 90,000 present at Soldiers Field for the event.

Heniot Levy Finishes Second Symphony

Heniot Levy, Chicago's well-known piano pedagogue and composer, has just returned from New York, where he spent his vacation with Mr. and Mrs. Alexander Kipnis and finished his second symphony, In Memorium. Désiré Defauw will play two Waltzes for orchestra, also from the pen of Mr. Levy, sometime during the coming season at a Saturday night popular concert.

Reinhold Schmidt Artist with Chicago Opera

Robert Farrell, baritone, and artist student of Reinhold Schmidt, is one of the audition winners chosen to appear with the Chicago Opera Company this season. Originally a radio announcer, Mr. Farrell's interest in an operatic career indubitably has been stimulated by his contact with Reinhold Schmidt's authoritative knowledge and artistry.

Gladys Hemus Opens Vocal Studio

Gladys Hemus, voice teacher and choral director, announces the opening of studios in Kimball Hall. Mrs. Hemus' broad experience in New York, as well as appearances throughout the country, make her a welcome addition to musical Chicago. Her close association, as accompanist, teacher and coach, with her husband, the late Percy Hemus, noted song interpreter, bespeaks her knowledge of the art of singing.

The Gladys Hemus Singers, a choir of business girls, is rapidly becoming a group of professional standing. Auditions are now being held to fill a few vacancies.

Re: Chicago Musical College Presidents

The name of Carl D. Kinsey was inadvertently omitted from the list of presidents of the Chicago Musical College which appeared in the August 1 issue of the MUSICAL COURIER. Mr. Kinsey succeeded Herbert Witherspoon in 1929, with Rudolph Ganz as Artistic Director, and was in turn succeeded by Ganz, as president, in 1933.

De Paul School of Music to Expand

Expansion of the De Paul University School of Music was announced recently by Dr. Arthur C. Becker, Dean of the School. Four members of the Chicago Symphony Orchestra will form a new staff of instructors for major courses in orchestra instruments.

Beginning with the current semester in the De Paul School of Music, major courses culminating in degrees will be offered on the trumpet, trombone, French horn, flute, oboe and clarinet. In the past, specialization in these instruments was not considered a major course toward a music degree.

The new staff of instructors, who are members of the Chicago Symphony Orchestra, are Fernando Demange, Emil Eck, Renold Shilke and Jerome Stowell.

Hallicrafter Co. Reconverts

The cessation of fighting with Japan has lifted the veil from the production and sales planning of the Echophone Division of the Hallicrafters Co., which is ready to launch a full-scale peacetime program directed toward the home radio receiver market.

Esther Bowker at Chicago Conservatory

Esther Bowker, coloratura soprano, begins her sixteenth season as vocal instructor at the Chicago Conservatory. Having been trained by the late Mrs. Herman Devries in tone placement, diction and the exigencies of style, Miss Bowker is equally successful in the concert and teaching fields.

Cara Verson to play in 16 States

Cara Verson recently returned to Chicago from a holiday in Door County, Wis. She will feature many interesting modern compositions on her program this season, some of which will be "first performances" in America. She has a busy concert schedule for the coming season, which includes recitals and causerie-recitals in sixteen different states.

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Mimi Benzell Not Married

The marriage of Metropolitan Opera coloratura Mimi Benzell, previously announced for August 28, did not take place on that day as scheduled.

Miss Benzell, on her return from an engagement at the St. Louis Municipal Opera, left for Cape Cod to recover from an attack of the grippe. She has now returned to New York for a few days before leaving next week on a nation-wide concert tour which will bring her back to the city in November for the Metropolitan season.

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HOW A SOPRANO HELPED FOUND AN OPERA TROUPE

When the curtain fell after the first American performance in English of Dvorak's opera Russalka in Detroit last May, Marguerite Kozenn, who sang the title role, could take credit for another achievement. Coming to America on the last French boat after the outbreak of the European war, she made her American debut a few months later as soloist in Mozart's C minor Mass in Carnegie Hall, New York, under Hugh Ross with the Schola Cantorum and the New York Philharmonic.

Miss Kozenn came to these shores after a brilliant career in Europe. As a girl she studied languages and the piano. Her vocal gifts remained, however, only an avocation in occasionally singing for friends and for her own pleasure. But fate stepped in, and she decided to make singing her main occupation after "pinch hitting" at the age of 17, as soprano soloist in Beethoven's Ninth Symphony. In 1932 she won the honor prize for singers at the first Vienna International Competition among 526 participants. Soon she became leading soprano of the Royal State Opera in Bucharest and of the Volksoper in Vienna. She appeared as soloist with prominent orchestras in many European cities. The soprano also won attention when she sang in weekly concerts over the radio station in Jerusalem and appeared at the Levant Fair in Tel-Aviv before an audience of 15,000.

A Versatile Musician

But Miss Kozenn was not content with a singing career alone. After coming to America and settling in Detroit with her composer-husband, Julius Chajes, she aided in realizing a dream which both had—the founding of the Detroit Friends of Music, Inc., devoted to giving opera performances in English and utilizing local talent of that city.

Three successful productions, in which she sang leading roles, bear witness to the effectiveness of the endeavor. Their productions of Smetana's Bartered Bride, John Strauss' Gypsy Baron and Dvorak's Russalka were acclaimed, and prompted J. D. Callaghan, music critic of the Detroit Free Press, to state that "Marguerite Kozenn and Julius Chajes have made a great contribution to Detroit's cultural advancement." This organization is a first step in establishing a City Center in Detroit, a project which might well be an incentive to other cities to try the same.

MARGUERITE KOZENN

On Oct. 13, Miss Kozenn will give a New York recital in Town Hall. Again she is not satisfied, she says, to follow the usual pattern—this time in program making. Not less than four first performances will be heard in a list which represents songs from many countries, sung in the original eight languages.

"I feel," Miss Kozenn said recently, "that to sing well is not sufficient. The vocalist's ideal should be to contribute something to the development of music and creative musicians." This pioneering spirit is the element that gives Marguerite Kozenn's work its special value and makes her a productive helper in the advancement of her art. H. W. L.

Rochester Philharmonic Will Be Led by Guests

ROCHESTER, N.Y.—The opening concert of the Rochester Philharmonic Orchestra, in November, will be led by Artur Rodzinski, appearing here for the first time. Other guests to be heard with the orchestra are Sir Thomas Beecham, who conducts three concerts; Leonard Bernstein, pianist-composer and conductor, who will direct four events; Dimitri Mitropoulos, of the Minneapolis Symphony, two programs; and Guy Fraser Harrison, associate conductor of the orchestra, who will lead the remainder.

Cornwall's Operatic Roles

Burton Cornwall, basso, will sing the King in Aida on Oct. 27 and Nov. 4, and Nov. 11, in the revival of The Girl of the Golden West, with the Boston Grand Opera during its Boston season. In a performance of Faust, presented by the Rossini Opera Work Shop on Sept. 23, Mr. Cornwall sang Mephistopheles, and was soloist on Sept. 30 in a program presented by the American Woman's Association.

Club to Hear Program

George E. Brown of Columbia Concerts and Arthur Stringer, author and playwright, will be speakers before the Aegis Theatre Club at the Hotel McAlpin, New York, on Oct. 3. Doris Doree, soprano, will sing.

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I See That

The Mannes Music School will open its 30th season on Oct. 4. The following new members have been added to the faculty: Frances Dillon, Mildred Jones and Josef Raieff, piano; Carlos Alexander and Felice d'Antbourg, singing.

Francis Rogers reopened his private studio for the teaching of singing on Sept. 24. A few days later he entered his 22nd year as instructor of singing at the Juilliard Graduate School of Music.

James Morrison announces the removal of his vocal studio to Carnegie Hall.

Ernst Wolff, tenor, is scheduled for an extensive coast to coast tour in the late fall. His most recent tour was one of five weeks, ending with a recital at the University of Texas. Mr. Wolff specializes in playing his own accompaniments.

A Music Educators' Conference is to be held at North Texas State College on Nov. 23 and 24.

The Chautauqua Symphony Orchestra, directed for the second season by Franco Autori, gave 23 concerts during a six weeks' period to an aggregate audience of 138,000.

Angel del Busto, bassoonist, and Gladys Mayo del Busto, pianist, are on a concert tour of the Caribbean Isles, appearing in the principal cities, with many engagements in Puerto Rico.

Piano pupils of Gladys Mayo del Busto who have recently given recitals at her New York studio include Rachel Perez, Muriel Rudinsky, Bluma and Carol Gottlieb, Marylyn Dinhart, Harriet Green and Aldona Strumskis.

Frieda Hempel begins her 1945-46 season on Oct. 7 with an appearance in Chicago. Her New York recital in Town Hall is scheduled for Dec. 2.

Robert Shilton will sing Kurvenal in the Boston Grand Opera's performance of Tristan and Isolde on Oct. 18 in Worcester, Mass.

Adelaide Van Wey, contralto, has been filling summer engagements in North Carolina. Miss Van Wey is serving on the committee for raising funds to establish the North Carolina Symphony Orchestra.

At his Promenade Concert appearances in Toronto, Ignace Strasfogel conducted several American compositions, including Henry Brant's Concerto for Saxophone and Orchestra (Sigurd Rascher, soloist); Russell Bennett's A Symphonic Picture, Porgy and Bess; and Morton Gould's American Symphonette No. 2 and American Salute.

Pietro Cimara, conductor of the Metropolitan Opera Association, is in his fourth consecutive season with the San Francisco Opera. He conducts Rigoletto, The Barber of Seville, Lucia di Lammermoor and Pagliacci.

The premiere of George Kleinsinger's Fantasy for Violin and Orchestra has been scheduled for this season at Carnegie Hall by the National Orchestral Association, Leon Barzin conducting and Daniel Guilet, soloist.

Pietro Mascagni's L'Amico Fritz and Cavalleria Rusticana were presented in a double bill at the Brooklyn Academy of Music on Sept. 22 by Alfredo Salmaggi.

The Dessoff Choirs start their 22nd season on Oct. 1 in the Dalcroze School Auditorium, New York. Two concerts are planned. On Jan. 29 a program of Heinrich Schutz, sacred and secular, with soloists and instrumentalists, will be presented in the Hunter College Auditorium. A May 6 concert is scheduled for Town Hall.

Charlotte Boerner, soprano, appeared in joint recital with Ezio Pinza, basso, in the Casa Concert Series. On Sept. 19 she sang at Hollywood Bowl in a benefit for the Home of Jewish Aged.

Alfred S. Stohner was accompanist for a recital in Buffalo of Jack Feeney and Mae Beeham on Sept. 14.

Ralph Leopold, pianist, resumed teaching at his New York studio on Sept. 18.

Franklyn Smith, formerly associated with Civic Concert Service and the San Francisco Opera, has joined the sales staff of the concert division of W. Colston Leigh, Inc.

Fredell Lack, violinist, will be soloist with the Houston Symphony Orchestra on Oct. 22.

Aubrey Pankey, baritone, fulfilled his second engagement this season with the Symphony Orchestra of Mexico when he appeared on Sept. 7 and 9 under Carlos Chavez.

Lucius Pryor announces the 16th annual series of auditions for young artists not over 30 years of age. The award is a tour of not less than two weeks, all expenses paid, and a sum of not less than $500 cash. To make application and obtain further information, write to Mrs. Anna C. Molyneaux, 130 West 56th Street, New York 19, N. Y.

Giovanni Martinelli was called back from vacation at Sea Island, Ga., to go to California for a performance of Pagliacci at the Hollywood Bowl on Sept. 8. He also sang during the Cincinnati Summer Opera season in Trovatore, Pagliacci, and two performances each of Otello and Samson and Delilah.

Todd Duncan, baritone, was scheduled to make his operatic debut as Tonio in Pagliacci with the New York City Center Opera Company on Sept. 28.

ERIC ROWTON,

tenor, will sing his first Tristan with the Boston Grand Opera Company in Baltimore on Oct. 13, the initial performance of his season with that organization. Mr. Rowton has appeared in many parts of the country in the roles of Samson, Tannhaeuser, Rhadames and Canio. (Photo by James Abresch.)

SUSAN REED,

ballad singer, with the Irish harp on which she plays her accompaniments in the Town Hall series, Six Sessions in Americana. (Photo by B. B. Adler.)

Americana to Be Featured In New Town Hall Series

A new American music series sponsored by Town Hall, entitled This Is Our Music: Six Sessions in Americana, is to be inaugurated on Friday, Oct. 19, at 5:30 in the Town Hall Auditorium. With the gifted young conductor-composer-pianist, Walter Hendl, as maste rof ceremonies, the six sessions to be held on successive Fridays embrace a complete panorama of American folklore. The first program, The Moving Frontier, is divided into two sections and features the songs men have sung in making America from the sea chanties of New England, down river, lake and canal, through city and hamlet, desert and mountain to the west. Songs of the railroader, lumberjack, forty-niner, boatman and cowboy. Songs of heroic achievements from George Washing to Roger Young.

Susan Reed and the Hargail Chorus will be guest on the first session, while Tom Scott and the Hargail Chorus participate in the latter. The third program, on Nov. 2, stresses the popular song with the Hargail Chorus; the Nov. 9 offering dips into folklore in America's art music. For this Joan Field and Randolph Simbnette will play serious music from William Billings through Stephen Foster, Louis Gottschalk to Aaron Copland, Charles Ives and Walter Hendl. Blues, Barrelhouse and Boogie will be performed by Josh White on Nov. 16 and for the final windup on Nov. 23 a Jam Session of swing takes the stage.

Walter Hendl, who is responsible for this series, believes that the close of the war has brought fresh impetus to interest in American music and the work of contemporary American composers. That the experiences of our service men overseas and their reverberations on the home front have brought about a new awareness on the part of all of us of our American heritage. In music this means a turning back to folk sources for inspirational themes.

Arrau to Appear as Soloist With 7 Symphony Orchestras

Seven symphony orchestras will present Claudio Arrau as guest soloist during the current season. Beginning with the New York Philharmonic Nov. 8, 9 and 11, the pianist will also appear with the Minneapolis, Chicago, Kansas City and Duluth symphony orchestras and with the National Symphony in Washington and Baltimore. Mr. Arrau will participate in a concert for the benefit of the Pension Fund of the New York Philharmonic Symphony, with Stravinsky and Joseph Szigeti on Feb. 8. He recently was in Mexico City, appearing as guest soloist with the Symphony Orchestra of Mexico under Carlos Chavez.

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THE MUSICAL PARADE

Applied Song.

The defeated Japanese were not all of one mind about hara-kiri. Newspapers have been carrying the cabled story about the Nip who spent some years in the U.S. and then went home to fight for his mother country. Trapped in a strafed tunnel in the Philippines, he finally crawled out, threw his hands aloft, and sang in a resonant baritone, "I Love Life, I Want to Live!"

Our Mary Craig says, "Maybe we should send Maña-Zucca over as a part of the occupation forces."

Tonal Tattling.

This month Richard Dyer-Bennett, American troubadour, begins his national tour under Hurok management, after returning from the Philippine area where he sang for the troops. . . . Mary Garden, living in Scotland during the war, is due to return to America this Winter. . . . To celebrate the composer's 80th birthday, an all-Sibelius concert will be held at Carnegie Hall, Nov. 21. . . . Incidentally, Duke Ellington has written a tone-poem named after that auditorium. . . . Rhapsody in Reverse is the name of a new musical show at which Stokowski and Cab Calloway are working. . . . The life story and music of Carrie Jacobs Bond are to be put on the films in Hollywood. She wishes the picture to be called Perfect Day, but the title probably will be I Love You Truly, after another song by Mrs. Bond. She is 86 years old and lives in Hollywood.

Francis D. Perkins, music critic of the New York Herald-Tribune, who is now discharged from the Army, was married Sept. 12, in Boston, to Camilla Joan Lloyd, of Berry Narbor, North Devon, England. . . . Bess Myerson, 21, of The Bronx, who won the 1945 Miss America beauty contest at Atlantic City last month, received her music degree at Hunter College, is a pianist and plays chiefly Bach, B. and B. . . . Lucy Monroe, the Star-Spangled soprano, has been quite ill in hospital.

■

Lloyds of London is reported to have accepted a $1,000,000 insurance policy on the voice of Risé Stevens, who when incapacitated from singing would receive $3,000 a week. If the disability lasts one year, the face value of the policy would fall due. The premium is said to be $10,000 annually. . . . Frieda Hempel has been approached with a Hollywood offer to film her biography. . . . Bertha Foster, of Coral Gables, Fla., has been a New York visitor, in the interest of the National Music Club, of which she is the founder and chief worker. She announces that with the war ended, the interrupted financing of the organization will proceed so that erection of the club buildings may be begun in Florida. . . . Anne Douglas Gould, heiress to the Jay Gould fortune, was married last month to a violinist in Nevada, after being divorced from a cowboy guitarist. She seems to like music. . . . The good old English language certainly is being twisted around these days. Here's the Daily News referring to Kostelanetz as "that savant of symphonic schmaltz. . . . Maestro Creatore entertained at a reception and dinner Sept. 13 in honor of his artist pupil, Elvira Helal, celebrating her engagement for appearances with the Chicago Opera.

Szigeti has written his memoirs, to be published by Alfred F. Knopf. . . . Harriet Van Horne, columnist of the World-Telegram, alludes to Jack Benny, who sometimes parodies violin-playing on the radio, as "a famed concert artist." If that is so, then Fritz Kreisler is a radio comedian. . . . Stokowski, succeeded by Bernstein as musical director of the New York City Center, says that he is merely taking a one-year vacation.

Toscanini will not go to Italy to conduct there this season, it is said, as is repeatedly reported in the daily press.

■

For the first time in over four years Giovanni Martinelli was able to phone long-distance to his wife and daughter in Rome. His family there is safe, one son being engaged in work for the U. S. Government.

Radie Britain's composition, We Believe, won the first prize (a $100 War Bond) in the contest sponsored by the Delta Omicron National Sorority. Miss Britain also recently received a Juilliard Award. . . . Ruby Barrett Carson, Miami Beach pianist and vocal coach, was in New York a fortnight ago with her star pupil, William Delseit, to have him sing for some musical authorities here. . . . Pic, for October, has Lawrence H. Singer's article, Mishaps at the Met., in which contributors relate anecdotes, one of them being by our L. L.

Szigeti, Stravinsky and Arrau will give a Carnegie Hall concert on Feb. 8 for the Philharmonic Orchestra Pension Fund. At a recent rehearsal of the trio in Stravinsky's California home, his Russian valet had the perfect answer for the telephone callers: "Sorry, Mr. Stravinsky out. Please, again call. He will be back an hour ago."

Buffalo Philharmonic Holds Essay Contest

BUFFALO, N. Y.—Under the baton of Joseph Wagner, the Buffalo Philharmonic Orchestra concluded a highly successful series of eight summer "pop" Concerts. A highlight of the season was the final concert on Aug. 28, played to a capacity audience of more than 3,000. Richard Tetley-Kardos, pianist, literally "stopped the show" with Addinsell's Warsaw Concerto and, as encore, Chopin's Military Polonaise. Another feature of the summer was the performance of a novelty, Nocturne and Dance by John W. Haussermann, Jr., played by the orchestra under Mr. Wagner.

One of the season's features was a contest conducted by the orchestra for suggestions from the audience in essay form on the subject, How I Think the Buffalo Philharmonic Orchestra Can Best Meet the Musical Needs of the Community. Five record albums were awarded to the winning contestants at the final concert.

Announcement was made at the close of the summer "Pops" season that the winter subscription season had been entirely sold out. William Steinberg is the newly-appointed conductor for the season, and R. E. MacIntyre the manager.

JOHN W. HAUSSERMANN, JR.,
recently returned from Buffalo, where he attended the performance of his Nocturne and Dance by the Buffalo Philharmonic Orchestra in the "Pop" series conducted by Joseph Wagner. (Photo by Reuben Lawson, Jr.)

RUSSELL GERHART
begins another season as conductor of the Altoona Civic Symphony Orchestra, with the added title of Musical Director. He also has assumed the post of conductor of the Johnstown Municipal Symphony. He will lead these orchestras in five concerts each, with noted soloists. On Sept. 27 Mr. Gerhart was guest conductor of the Toronto Philharmonic at a "Prom" concert. (Photo by James Abresch.)

Paul Robeson will be awarded the 30th annual Spingarn Medal "for distinguished achievement in the theatre and on the concert stage" at a dinner in the Hotel Biltmore on Oct. 16.

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NEW PUBLICATIONS

The Juilliard School of Music announces its annual competition for orchestral works by American or naturalized American composers. The school will select one or more orchestral works and pay for the publication. The composer receives all royalties and fees accruing from the composition. The work must be suitable for performance by a major symphony orchestra, and only works of which the composer owns or can control the copywright may be submitted. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance. Manuscripts should be sent to Oscar Wagner, Juilliard Graduate School, before March 1, 1946, with name and address securely attached, by insured mail or express. Those not selected for publication will be returned about June 15.

Summer Day, Prokofieff's new Children's Suite for Little Symphony, will be given its American premiere this season by Artur Rodzinski and the New York Philharmonic. The work was recently received on microfilm by the Am-Rus Edition of Leeds Music Corp. Vladimir Horowitz, pianist, will play twelve of the twenty-four new Kabalevsky Piano Preludes during his current concert tour. These, too, will be published shortly by Leeds. . . . Harms, Inc., has announced the publication of a miniature score of Gershwin's An American in Paris; a piano arrangement of the same composer's Concerto in F by Grace Castagnetta is also on the way. . . . The popular song, Thanks to the Yanks (Music Publishers Holding Corp.), is now available in vocal and band arrangements.

A pamphlet containing a number of informative and practical articles intended for teachers, students and others whose interest centers in the piano has just been released for distribution by J. Fischer & Bro. The articles, by Bernice Frost, Hans Barth, James Friskin and Pierre Luboshutz, were originally published in the Fischer Edition News. The subject matter covers the selection of teaching material, the acquisition of technical facility, importance of sound editing and reflections on two piano recitals. An annotated list of new piano teaching compositions has been added to further practical suggestions. The brochure—A Little Book For Piano Teachers and Students—may be obtained from the publishers on request. . . . Jacques de Menasce has composed a special score for Bella Reine, commedienne-choreographique, called The Fate of My People. It will receive its first performance at the N.Y. Times Hall, Oct. 31. . . . Ida Elkan has just completed a new volume which she calls Let's Sight Read At the Piano; it is to be published by the Russian-American Music Pub., Inc., N.Y.

A symphonic suite from Prokofieff's opera Semon Kotko will be given its first American hearing by the Pittsburgh Symphony Orchestra, under Dr. Fritz Reiner, in October.

Ernest Bloch has completed a new work for orchestra, Suite Symphonique, which will be given its world premiere by the San Francisco Symphony.

Dimitri Shostakovitch has completed his Ninth Symphony, according to advices from Russia. It is 25 minutes in playing time, has five movements, and is described by its composer as "light in character."

For Orchestra

SUITE ON FIDDLERS' TUNES, by George Frederick McKay. J. Fischer & Bro., New York. Score, $2, Full Orch., $4, Extra Parts, 50c.

Mr. McKay has selected six tunes for his alert and tuneful score. These are: Wagoneer and Sawyer, Smoky Mountain, Calico Jane, Sandy Land, Sail Away Lady, and Leather Britches. His scoring is neat and well balanced. The work should prove excellent for junior orchestras and amateur groups as well as others.

For Piano Solo

AMERICAN SONATA, by Elie Siegmeister. Edward B. Marks Music Corp., N. Y. $1.25.

As is to be expected from its title, this American Sonata abounds in jazz and complicated rhythmic devices. It is in three movements, the first of which is a capsule sonata form based on a fast-moving theme with cross rhythms. In the slow movement is encountered an acidly harmonized theme that suggests a Negro derivation. The last movement, entitled "lusty and joyous," bursts forth with fast-moving scale octaves containing parallel fifths. These lead into strongly defined rhythmical passages and later into a quiet melody. The work is pianistic and for advanced pianists.

For Two Pianos

ANDANTE from Concerto in E flat for two harpsichords and orchestra, by Wilhelm Friedemann Bach; edited and arranged for two pianos by Celius Dougherty and Vincenz Ruzicka. Associated Music Publishers, Inc., N.Y. $1.

Although the Friedemann Bach concerto no longer is in the everyday repertoire, this arrangement will bear investigation. The music is gracious and flowing, and in the present edition can be played without any difficulty by amateurs.

Songs

CHINA SINGS, Folk Songs and Fighting Songs of China, collected by Liu Liang-Mo; arranged and translated by Evelyn Modoi. Carl Fischer Inc., N.Y. 50c.

Eight songs make up this collection. These are March of the Volunteers (called the most popular song in China today), Little Cabbage and Flower Drum (folk songs), Bamboo Flute (a lullaby), China Will Be Free (a resistance song), San Min Chu I (China's national anthem), The Road Building Song, and Taihong Mountain (a guerilla song). Some of them are Oriental in tonality, some have a Russian flavor, and one or two are frankly Occidental. The piano arrangements are simple and both syllabic Chinese and Chinese script are present in addition to English.

ONAWAY (SONG OF HIAWATHA), words and music by Jacques Wolfe. Oliver Ditson Co. Theodore Presser Co., Philadelphia, distributors. 60 cents.

A rather intensely romantic song in the Indian fashion—or what we poor pale-faces imagine to be such—is this latest production of prolific Mr. Wolfe. It is artfully contrived and should be of special interest to sopranos of strong voice and high range who can handle skips of the fourth with ease.

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BERNICE FROST SAYS . . .

THE VALUE OF ENSEMBLE PLAYING

Ensemble playing is increasing in popularity with piano students of all ages and grades of advancement. This should arouse enthusiasm in every teacher; that it is creating interest is evidenced by the questions about the use of this type of piano literature. Unfortunately such questions as "How can one take time from the short half-hour piano lesson to do ensemble playing?" shows that some teachers still regard this ensemble work as something apart from the piano lesson, instead of a part of it. Every pupil should do some such playing at every lesson, and duets should be used in the very beginning lessons.

Questions relating to the value of this work would require pages to answer fully. Suffice it to say that every basic fundamental of good piano teaching is found in the presentation of ensemble. Everyone knows that the foundation of all music learning is hearing. Schumann, in his rules for his pupils, gave as his first rule, "The most important thing is to cultivate a sense of hearing. . . ." Listening is the first requisite and along with good rhythm, accuracy, sight reading, phrasing, pedaling, etc., the value of ensemble is unlimited. Later, as the finer points of true ensemble playing are developed, the artistic results are indeed satisfying.

•

That many studios and most homes have only one piano is another factor which must govern the teacher's procedure. Duet playing, however, is as useful and enjoyable as two-piano work. Excellent duet repertoire for all grades is available; but teachers must be discriminating and not be influenced by the vast amount of poorly arranged duets to be found on many music counters. (There are arrangers who still think a duet consists of a **primo** with melody in unison octaves and a **secondo** of two or three chords.) Choose only good arrangements with interesting harmonies, interwoven voicing, moving inner parts, chromatic coloring and with both parts equally musical and correspondingly difficult.

Questions further arise as to which is better to use in two-piano selections—originals, arrangements or second piano parts. All of these forms have their purpose and place. The teacher must decide, as the individual progress of the pupil will determine what is most needed. Each pupil should experience the performance of each type of this special literature and know the ensemble technic to apply to each.

•

Let ensemble become a definite part of every pupil's piano training—not something for recital use only. Have each pupil know both (or all) parts of every ensemble number he is playing, and for public performance all should be memorized. The particular memorization required for this will bring about a more definite and analytical memory work in the solos.

Ensemble playing and more ensemble playing should be the goal of every piano teacher. Its value is unlimited, and every student enjoys it.

•

Variations

What is your opinion of using themes and variations? My pupils enjoy them, and I have been using them with very good results. In a discussion among our local piano teachers, I found that many of them think this form of writing does not further the pupil's appreciation of good music. Do you use them and, if so, can you suggest some that you especially like? M. C.

My teaching repertoire includes many themes and variations. They are extremely valuable for all grades of teaching. Poorly written variations are, however, about the worst type of composition to be found, so choose them carefully. I suggest using the variations of Handel, Haydn, Beethoven and those of the early English composers.

Scales for Advanced Pupils

I have always included a certain amount of scale playing in the lesson assignments of my more advanced students. Some of them are asking to discontinue their scales because they play them at a good tempo and, with limited practice time, wish to study more solos. Is it possible to overdo scale work and would it be better to discontinue them for awhile? B. C. R.

Pupils can always gain pianistically by practicing scales. You may have overstressed them, and I fear your presentation has become monotonous. For the time being, replace scales with arpeggio and octave work. Later, resume the scales, forgetting tempo, and present them in unusual rhythms, cross-rhythms, various touches, reverse dynamics, phrase patterns, chords and scale combinations, etc. These will be more difficult, and should thus be interesting.

A Teacher for Practice Hours

In my small school of music I have two assistant teachers whose work has been to supervise the practice of younger pupils. They go to the homes three or four times weekly, for which they receive a nominal fee. There is now such an increased demand for this work that I am preparing other of my advanced pupils also to do this practice supervising. Do you think this work is helpful to the younger pupils? Should there not be a time limit for this, and the pupil be required to do his practicing by himself? J. K.

Supervising of the practice hour can be very helpful to most younger pupils. It is much better for a trained teacher to do this than members of the family to attempt it, as the entire educational approach can be upset by misdirected effort, regardless of how well-meaning the effort may be. After a year, the supervising should be reduced to two periods weekly and gradually discontinued. This will be determined by the pupil's ability to prepare the lesson by himself. Your plan of supervision is fine; by all means, continue it within reason.

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IN SCHOOLS AND STUDIOS

Peabody Adds Prominent Musicians To Faculty

BALTIMORE.—The Peabody Conservatory of Music, Reginald Stewart, director, announces innovations for the fall. Harold Bauer, pianist and pedagogue, will hold piano classes for students, teachers and performers, from Oct. 8 through Nov. 26. Mr. Bauer also will give individual lessons while he is at Peabody. Theodore Chanler, American composer and lecturer, joins the faculty, succeeding Nicholas Nabokov, who is at present attached to the Special Services Department of the American Army and will remain overseas this winter. Mr. Chanler, on Sept. 28, begins teaching composition, harmony, counterpoint and orchestration in connection with lectures on Form and Analysis. A course in Dalcroze Eurythmics will be taught in the Preparatory Department by Cecil Kitcat, who studied with Jaques-Dalcroze at Geneva. The classes, held on Saturdays for 25 weeks, beginning Oct. 20, will cover all age groups from children of eight to adults.

Hans J. Heinz, tenor, gave a recital with Frank Bibb at the piano in Baltimore in July which brought him a return engagement with the Baltimore Symphony at the Lyric Theatre in November. Among his numbers will be the rarely heard cycle On Wenlock Edge by Vaughan Williams. On Oct. 21 the singer appears in Town Hall, his program including the Williams works and the Beethoven cycle An die ferne Geliebte, songs by Debussy and Berlioz and an unfamiliar aria from Mozart's L'Oca del Cairo.

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Ann Arbor Choral Union Concerts Scheduled

ANN ARBOR, MICH.—The Choral Union Concert Series for 1945 will open on Nov. 3 with Paul Robeson, bass, in recital, to be followed by a concert by the Cleveland Orchestra on Nov. 11. Erich Leinsdorf will conduct. Alexander Uninsky, pianist, will be a newcomer to this city appearing on Nov. 19, and on Nov. 27 Jennie Tourel will give a song recital. The Don Cossack Chorus, Serge Jaroff conducting, will be welcomed again on Dec. 3. The coming of the Boston Symphony under the brilliant leadership of Serge Koussevitzky is awaited with much interest on Dec. 10.

After the Christmas holidays, Jascha Heifetz will appear on Jan. 18, and on Jan. 31 the Chicago Symphony will be heard, with Desire Defauw conducting. Artur Schnabel, a familiar figure about the campus as he has been teaching in the School of Music, will give a piano recital on Feb. 13. The series will close when the Detroit Symphony Orchestra gives a concert on March 11. Karl Krueger, as conductor, will make his first appearance in Ann Arbor.

A. McL. T.

Eastman Theatre Concerts Announced

ROCHESTER, N. Y.—The Eastman Theatre Concerts for 1945-46 will comprise, for Series A: Oct. 19, a performance of Il Trovatore; Nov. 30, Marian Anderson; Dec. 7, Don Cossack Chorus; Feb. 22, Vladimir Horowitz; March 29, Joseph Szigeti; for Series B: Oct. 23, First Piano Quartet; Dec. 11, Boston Symphony; Jan. 25, Yehudi Menuhin; Feb. 8, Miliza Korjus; March 8, Ballet Theatre.

N. Y. College of Music To Premier Opera

Among programs planned by the Young People's Opera of the New York College of Music, conducted by Siegfried Landau, are the fifth series of broadcasts and concerts. Excerpts will be given from the new opera, The Life That is Free, by Anders Emile and Pearl C. Wilson, of the faculty of Hunter College, and Mozart's Abduction from the Seraglio.

JULES WOLFFERS
(J. Abresch Photo.)

Wolffers Named Professor at Calvin Coolidge College

Dr. A. Chesley York, Dean of Calvin Coolidge College in Boston, Mass., has announced the appointment of Jules Wolffers as Professor of Music.

Professor Wolffers has been on the faculty of Boston University College of Music since 1940, a position he still retains. He has also been on the faculty of the Malkin Conservatory and has lectured at various New England schools and colleges. He is a concert pianist, conductor of the Boston String Orchestra and associate conductor of the Civic Symphony Orchestra of Boston.

For the past three years he has been New England correspondent of the Musical Courier. Wolffers recently completed two years of volunteer duty with the Coast Guard Reserve (T), where his work drew him a certificate of commendation from Coast Guard Headquarters of the First Naval District.

HILDA M. SCHUSTER

was recently appointed by Dr. Emile Jaques-Dalcroze as director of the New York School of the Dalcroze School of Music. Paul Boepple, former director, is teaching at Bennington College and will continue with the school as president of the board of trustees, while Miss Schuster, who has been director of the summer school for the past five years, assumes his former duties.

Phila. Conservatory Lectures

The Philadelphia Conservatory of Music begins on Oct. 15 a correlated course of weekly lectures in which great literature will be discussed by an eminent speaker followed by a survey of the evolution of music by Olga Samaroff. The course is open to the student body and a limited number of outside subscribers.

Courses for Mannes School

Gregoire Gourevitch, Russian pianist and scholar, at the Mannes School will give individual lessons for cultivated amateur pianists. In Paris he formerly offered coordinated study of the other arts and their relation to musical literature.

Gescheidt Artist-Pupils Heard In Many Assignments

Current activities of Adelaide Gescheidt's artist-pupils include the following: John Petterson, tenor, gave a recital in Darien, Conn. He has sung on the air with Fred Waring's Glee Club for the last six years, and is a soloist at the Ridgefield Presbyterian Church. Edythe Poynter, contralto, appeared with the Milburn Operetta Company in major roles. Helen Albok, young coloratura lyric soprano, gave a recital at Twilight Park, Haines Falls, N. Y. Beatrice Donley, contralto, head of the vocal department in Meredith College, N. C., is reengaged for the fourth season. Miss Donley also is soloist in the Duke University Chapel and Greensboro First Presbyterian Church, and gives concerts through the south. Sona Kara, dramatic lyric soprano, recently was presented in a recital at Lake Minewaska, N. Y., and was soloist with the Essex County Symphony Orchestra.

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EDGAR MILTON COOKE, left, and VICTOR ANDOGA,
new stage director for the Cooke vocal studios in New York. Mr. Cooke, wishing to provide the well-rounded musical education through which a student may become an artist, has appointed Mr. Andoga his associate. The latter has had extensive experience as a stage director in Milan, Petrograd, Barcelona and Lisbon, and in this country with Toscanini, Koussevitzky and Stokowski. He also directed a recent production of Le Coq d'Or in Montreal, with Emil Cooper conducting. (Cooke Photo by G. Provenzano, Andoga by Lucas-Pritchard).

Ernest Hutcheson Announces Opening of Private Studio

Ernest Hutcheson, concert pianist and member of the piano faculty of the Juilliard Graduate School, announces the opening of his studio for private instruction this fall. Mr. Hutcheson's private teaching has been curtailed for several years because of his heavy schedule of administrative duties at the Juilliard School of Music.

Mr. Hutcheson resigned last spring as President of the Juilliard School of Music, a position he held from 1937. He is now President Emeritus of that institution, and will continue as a member of the piano faculty of the Graduate School. His name as a teacher of piano is known the world over and rivals his reputation as a concert artist. Mr. Hutcheson began teaching in Germany in the late nineteenth century, when he was a student at the Leipzig Conservatory and in Weimar, and he has carried on this profession in the United States from 1900-1912, from 1912-1914 in Berlin, and since 1914 continuously in America. He has been a member of the piano faculty of the Juilliard Graduate School since its organization in 1924, and served as head of the piano department of the Chautauqua Summer Schools from 1911-1944. During the past summer he taught in the Juilliard Summer School.

Students who have worked with Mr. Hutcheson, numbered by the thousands, include Jacques Abram, Austin Conradi, Leonora Cortes, Muriel Kerr, Jerome Rappaport, Samuel Sorin, Gordon Stanley, Mildred Waldman and Oscar Wagner.

Opera Workshop at Hunter College

Dr. George Shuster, president of Hunter College, New York, has called upon Dr. Lothar Wallerstein, stage director of the Metropolitan Opera, Dr. Fritz Stiedry, conductor of the New Friends of Music, and Prof. Joseph Reitler, former director of the New Vienna Conservatory, to organize an Opera Workshop in connection with the Evening and Extension Division of the college (the director of which is Prof. A. Broderick Cohen).

Eligible for admission to the Opera Workshop are applicants who have had voice training sufficiently advanced to warrant a beginning of study in Opera repertoire; singers who in the near future start an opera contract, but are still without the necessary stage poise or actual practice on the stage, and singers who are already on the stage ut have not had the opportunity to develop their own repertoire. Junior members of the leading opera houses have enrolled for participation in these courses.

There are no voice teachers connected with the Workshop, and treatment of problems in singing technique will definitely not be discussed.

It is planned to give public performances as the only way for beginners to gain experience and lose their stage fright. These will include aria and song recitals and a scenic performance of an entire opera with orchestra. The Opera Workshop will open on Oct. 15 in Steinway Hall. Registration will take place there, Oct. 8.

Liszniewski Pianists in Teaching Posts

Several pianists who received their B.M. and M.M. degrees under Karol Liszniewski at the Cincinnati Conservatory of Music have been appointed to music faculties of prominent colleges: Amy Lee, at Linfield College, McMinnville, Ore.; Maribel Benton, at Ward-Belmont, Nashville, Tenn.; Peggy Neighbors, at Mississippi State College for Women, Cleveland, Miss.; Ralph Briggs has been made assistant professor of piano in the University of Oregon's School of Music, Eugene, Ore. David Smith, artist-pupil of Prof. Liszniewski, is preparing for a busy concert season.

Mark Nevin, teacher and composer, whose piano teaching material is published exclusively by Schroeder & Guenther Inc., appeared in a demonstration of his material at the headquarters of the Cable Piano Company in Atlanta, Ga. On the same program Bertha Foster, recently retired Dean of Music at the University in Miami, spoke on the Musicians' Club of America, established in Miami, primarily a home for aged musicians, but which will also provide vacation facilities to club members.

McClanahan Reopens Studios

Richard McClanahan returned to New York on Sept. 16 to reopen his piano studio for the fall season. Among those attending his summer coure were Sade Styron, Mrs. Arthur Roberts, Elizabeth Barlow, Lucille Umbreit, Edith Gill, John Vogt, Laura Neil Leonard, Teddy Wilson, Hazel Scott and Billy Taylor. Miss Scott plans a concert tour this fall in a part-classic, part-jazz program.

Mr. McClanahan has purchased a summer home at Southwest Harbor, Me., and plans hereafter to hold his summer classes there.

Barrows Teaching in Two Cities

Harriot Eudora Barrows, teacher of singing, resumed activities at her New York studio on Sept. 10 and in Boston on Sept. 14.

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MILWAUKEE OUTDOOR CONCERTS THRONGED

MILWAUKEE, WIS.—Because of Donald Griffin's skill in recruiting concert artists who can make summer music a thrilling aesthetic experience on an enjoyable evening outdoors, and Director Jerzy Bojanowski's ability in program making and conducting, this season's series of concerts under the auspices of the Park Commission at Emil Blatz Memorial Theater in Washington Park proved one of the most successful so far.

The programs generated public interest to a marked degree. Audiences, beginning at a modest size, mounted to 42,000 persons who heard arias from operas and light orchestral works of great masters. Unpredictable weather, as everywhere else, was somewhat of a handicap, but for the most part Milwaukee's summer series was a striking popular success.

James Melton, tenor, opened the series; Eleanor Steber, soprano, closed it Aug. 14, with Morton Gould, conducting a program that with the exception of works by Johann Strauss and Grieg, was made up wholly of music by U. S. composers. That program brought a huge throng. The greatest personal success, perhaps, was that of Jeanette MacDonald; she had the largest audience and dealt *con amore* with an aria set to Liszt's Liebestraum and various MacDonald favorites. Among the most appreciated numbers on the program were orchestrations of three Scotch songs by Conductor Bojanowski. Milwaukee music-lovers have become aware that their best known director has a gift for writing original song settings and orchestral works, several of which were heard during this season.

Melton made his accustomed success and Milwaukee took him to its musical heart, as it did Miss Steber, feted whenever they sing here. Oscar Straus directing a joyous program, made a great hit. Others who scored heavily were Percy Grainger, pianist; gifted Anne Brown, soprano; Dennis Morgan, a former Milwaukeean, and Josephine Antoine, who is a local favorite. Paul Skinner, a local singer and radio announcer, shared honors in this program. We also heard Dinah Shore. (Mr. Bojanowski made a fetching orchestration of a popular song she sings.)

If not precisely of musical weight,, the programs were ably adjusted to accomplish their purpose, and they certainly did.

JUSTIN MCCARTHY.

Ellabelle Davis in Mexico

MEXICO CITY.—Ellabelle Davis, young American Negro soprano, making her first concert appearances outside the United States, scored a spectacular success vocally and artistically. Miss Davis who had been engaged for a single concert on Aug. 9 at the Palace of Fine Arts, was compelled by popular demand to add five recitals, each to SRO audiences. Her scheduled appearances in the United States have been postponed until she completes a "request" tour of 13 South and Central American cities. The soprano will be heard in Peru, Chile, Argentina, Brazil, Venezuela, Haiti, Trinidad and Cuba. Miss Davis will return for her first New York appearance of the season as guest artist of the Herald-Tribune Forum at the Waldorf Astoria on Oct. 31, and will then leave to fill concert engagements on the Eastern Seaboard. Her Town Hall recital will be given Jan. 30.

Vera Franceschi under Friedberg Management

Vera Franceschi, pianist, is now under the management of Annie Friedberg, who has booked her for an extensive tour of the United States and Canada. Miss Franceschi was born in San Francisco, studied at the Rome Conservatory of St. Cecilia, graduating at the age of 13. She gave concerts in France, played with orchestra at La Scala in Milan, and in Rome, Florence, Venice, Madrid, Lisbon and other cities In this country she has given two Town Hall recitals, played over NBC, WNYC, and at the Brooklyn Museum. The American Theatre Wing has awarded Miss Franceschi two medals for playing in service canteens and hospitals for two years.

Spada to Conduct Opera Series

William Spada will conduct a performance of Carmen at the Mosque Theater, Newark, N. J., on Oct. 4, beginning his season with the Boston Grand Opera Company with Suzanne Sten in the title role. Other operas he will conduct are Aida, Trovatore, Traviata, Rigoletto, Othello, Barber of Seville, Cavalleria Rusticana, Pagliacci, Boheme, Madame Butterfly, Tosca and Girl of the Golden West. On Oct. 11 Mr. Spada conducts the Rochester Grand Opera in Madame Butterfly. He led a special performance of this opera on Sept. 30 in New Haven with the Boston Grand Opera for the benefit of Pyramid Shrine Crippled Children's Aid.

JOHN GURNEY

as Sparafucile in Rigoletto, appearing with the Charles L. Wagner Opera Company in a mid-west and southern tour, opening on Oct. 1 in Wilkes-Barre, Pa.

Charles L. Wagner Company Will Tour in Rigoletto

For the sixth consecutive season Charles L. Wagner is presenting grand opera on tour. The selection for this year is Verdi's Rigoletto. The following singers have been chosen for the various roles of the alternating casts: sopranos, Jean Dickenson, Doris Marinelli, Laura Castellano; tenors, Anthony Marlowe, Ernice Lawrence, Brooks Dunbar; baritones, Rocco Pandiscio, Jess Walters, William Hargrave; bass-baritones, John Gurney, Ellis Gilbert; contraltos, Mona Bradford, Jane Foltz. Paul Breisach will conduct the orchestra of 30 and Désiré Défrère will be in charge of the staging, which includes chorus ensemble and ballet.

Gebauer Soloist with Syracuse Orchestra

SYRACUSE, N.Y.—Werner Gebauer, former concert master of the National Symphony Orchestra, now embarking on the career of a soloist, appeared with the Syracuse Civic Orchestra under André Polah in the Tchaikovsky concerto. Mr. Gebauer gave a brillianat technical display and provided a performance moving in musical depth and notable for its poetic and imaginative qualities. The audience gave him an ovation. He received excellent support from the orchestra under Mr. Polah, who shared honors with the soloist, and led his orchestra in the other numbers of an all-Tchaikovsky program.

Mr. Gebauer has already been re-engaged for a concert next season.

E. C. S.

LOIS VON HAUPT
(Photo by Apeda.)

Mu Phi Epsilon Makes Award

Mabel Henderson, alumnae advisor of Mu Phi Epsilon, has announced the winner of the annual contest in musicological research sponsored by the National Alumnae Association of the sorority. The recipient of the $100 award is Lois Von Haupt for her thesis entitled Jazz, An Historical and Analytical Study. Miss Von Haupt directs her own school of music in Scarsdale, N. Y. Other recent winners of awards and scholarships who are members of Mu Phi Epsilon include Adrienne Aye, winner of the McCurdy $500 Scholarship at Eastman School of Music; Paula Lenchner, winner of the National Award in Voice from the National Federation of Music Clubs, and Eunice Podis, winner of the National Award in Piano from the federation. All have appeared professionally in concert and radio throughout the country, and also continue their studies in their respective colleges.

Hubert's Engagements

Marcel Hubert, cellist, opens his season with a recital at the Frick Collection, New York, on Nov. 18. In addition to his usual concert tours in the United States and Canada, Hubert is scheduled for a Town Hall recital in New York on Feb. 5, when his program includes the Bohuslav Martinu Sonata No. 2 for cello and piano.

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Owing to a printer's error the subscription price of Musical Courier was listed as $1 a year in the United States in a box appearing on page 42 of the September issue. The price should have read $3, as in all previous announcements and as listed in the mast head and at the bottom of page 3 in the same issue.

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